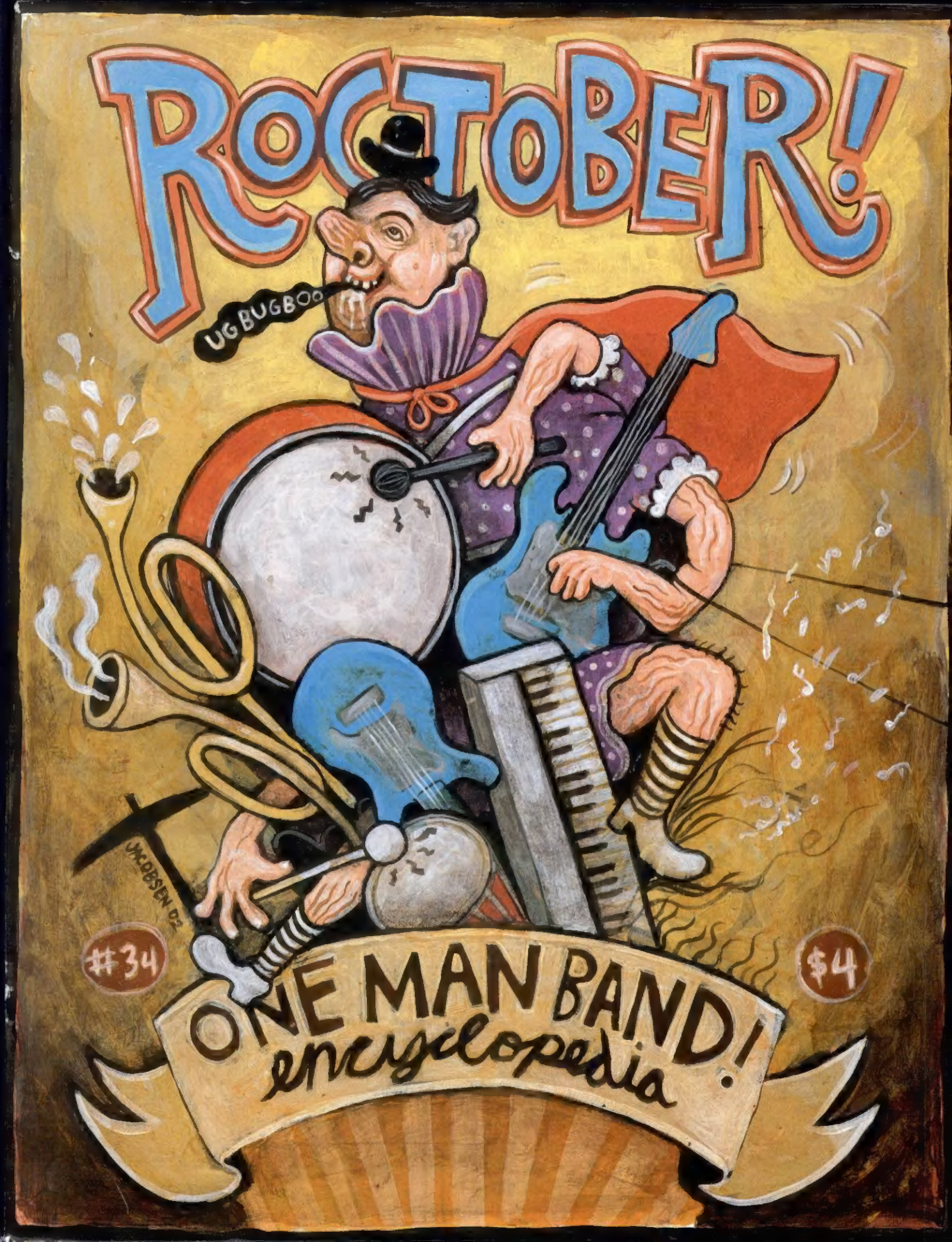

ROCTOBER!
UG BUGBOO
JACOBSEN '02
#34
$4
ONE MAN BAND!
encyclopedia

# NORTON RECORDS

## FIVE LOUD NEW LONGPLAYERS FROM NORTON!

Out now!
**Hasil Adkins –**
***Out To Hunch***
(201) CD/LP
Finally on CD with giant booket, bonus tracks!

**Flamin' Groovies –**
***Slow Death*** (297) CD/LP
Monster self-produced killers 1971-73!
Insane loud sound & 13,000 words in boss Cyril Jordan bio-notes!

Arrives Oct.8!
**Gino Washington –**
***Love Bandit*** (295) CD/LP
Massive bookend to GW's killer *Out Of This World* set!
More prime cut 60's soul n' stomp whompers. Essential!

**Stud Cole –**
***Burn Baby Burn***
(293) CD
Highly anticipated blaster from bad mood master/ legendary LA loner! Dig *The Witch* 45 too (108)!

***Kicksville Vol. 2***
(291) CD/LP
Rampaging never-ished 50's rockabilly acetates inc. Hasil Adkins with band in '57!

**NORTON RECORDS • PO BOX 646 COOPER STATION • NYC 10276**
**Dig our new insane web site: www.nortonrecords.com • write for free catalog!**

# STEEL CAGE RECORDS

## FULL CONTACT ROCK & ROLL

CDS & 7"S AVAILABLE NOW BY:
THE 440S * ADZ * ANTISEEN * THE BAD VIBES
THE BULEMICS * THE CHICKENHAWKS * COCKNOOSE
CRETIN 66 * HAMMERLOCK * HELLSTOMPER
LEAVING TRAINS * LIMECELL
NOTHING BUT PUKE * RANCID VAT * STUNTMEN

OUT LATER IN 2002 NEW CDS &7"S BY:
ANTISEEN * BORN BAVARIAN * JEFF DAHL
EDISON ROCKET TRAIN * HOOKERS * LIMECELL * MYTHIC

**visit www.steelcagerecords.com for more info.,**
**on-line catalog, news, tour dates & other assorted ephemera**

# ROCTOBER #34

## FALL/WINTER 2002

## ONEMAN BAND ENCYCLOPEDIA

**Editor: Jake Austen/Online Editor: Ben Edmonds**

**1507 E. 53rd St. #617**

**CHICAGO, IL 60615**

**editor@roctober.com**

**WWW.ROCTOBER.COM**

Well, here we are at our 10th anniversary, and to celebrate we're doing something different – your fave features and comix are on hold for a minute while we dedicate almost the entire issue to our absurd One Man Band Encyclopedia. Now it may look like we skimped on articles because we only have one layout for the entire 100,000 word, 1,000+ entry endeavor, but hidden within those reference-book mimicking columns are some amazing new interviews, features and criticism, so dig in! And if you're asking "Why One Man Bands?" I'll tell you...that I don't know why. But I do know one thing that is NOT the reason we did this. While I put a lot of work into this I *never* consider Roctober a "One Man Band," these first 10 years have been an amazing exercise in collaboration, and honestly, the Roctober writers, artists, retailers, readers and even detractors have fueled this magazine on and I tip my crazy One Man Band hat (with a cymbal on top of it or something) to you all! - *Jake*

## *THE ROCTOBER MEDIA EMPIRE!!!*

## ONLY THE STRONG SUBCRIBE!

**Don't miss out on the best deal on earth....**

## SUBSCRIPTIONS ONLY $10 FOR 3 ISSUES ($15 CAN/MEX, $20 WORLD)

**Subscriptions and back issues available w/ credit card online at www.dustygroove.com/roctober.html**

***10"" ANNIVERSARY BONUS!!!***

***ALL SUBSCRIBERS GET A SPECIAL HANUKAH PRESENT THIS DECEMBER!!!***

**Check out roctober.com for more stuff**

# ROCTOBER BACK ISSUES

Send Concealed cash, Money Orders or Checks TO

**1507 E. 53RD ST. # 617 CHICAGO, IL 60615**

**Make checks and M.O.'s out to Jake Austen**

BACK ISSUES AVAILABLE $4 EACH. ($5 CANADA, $6 WORLD)
BOLD=INTERVIEW. *ITALICS*=COMIC

#32 HIP HOP? ISSUE: **RUFUS THOMAS**, FAT BOYS, **KATEY RED**, DJ ASSAULT, VANILLA ICE, MYSTIC, *NELLY*, RAPPERZ IN DA MOVIES, JIMMY CASTOR, *BIZ MARKIE*, *FUNKADELIC*, 2 LIVE CREW, BUSTA RHYMES, SNOOP, BLACK PUNK ROCK 1976-1983, SAMMY, CHIPMUNKS

#30 ROBOT ROCK N ROLL, **ARTHUR LEE MAYE**, SCOTT RADINSKY, CAPTURED! BY ROBOTS, *SHRIMPENSTIEN*, GILBERT AND GEORGE, ROCKET FROM THE CRYPT, CAVESTOMP 2001, RICHARD AND THE YOUNG LIONS, SYNDICATE OF SOUND, TROGGS, BLOWFLY, *ARCHER PREWITT*, *JUGHEAD*, MARTIN AND LEWIS, DLR, SNOOP DOGG, CRISPY AMBULANCE, BRYAN GREGORY, ANDY STARR, JUNIOR BROWN

#29 SAMMY DAVIS JR./MAXIMUM ROCKNROLL ISSUE: EUGENE CHADBOURNE, REV. NORB, LALI DONOVAN, MIKE LAVELLA, VIC BONDI, GEORGE TABB, DR. DANTE, MARK MURRMANN, CYNTHIA PLASTERCASTER, HR, JAMES BROWN, AC/DC, GRANDE OTELO, MILES DAVIS, THE MILLIONAIRE, *THE RAT PACK*, MARTIN & LEWIS, MARK ROBINSON, plus ABOUT 1,000 SAMMY DAVIS, JR. REVIEWS!

#28 *COMEDY/NOVELTY RECORDS ISSUE*: REDD FOXX, RUDY RAY MOORE, THE DICKIES, KID CREOLE, ANDRE WILLIAMS, LOS STRAITJACKETS, T. VALENTINE, PAT BOONE, SWAMP DOGG, MACEO PARKER, XUXA,

#27 *PSYCHEDELIC SUPERHEROES*, PLASTIC PEOPLE OF THE UNIVERSE, MARVIN RAINWATER, D.J. FONTANA, CHUCK BERRY, KENNY WAYNE SHEPHERD, MISFITS, ROCK & WRESTLING, FLAMING LIPS, GREGG "MR. COMPILATION PRODUCER" GELLER, *DAVID LEE ROTH*, CHARLES SCHULZ, LITTLE RICHARD, WAX TRAX RECORDS, DON "SUGARCANE" HARRIS, SCREAMING JAY HAWKINS

#26 COMICS GALORE ISSUE: CIBO MATTO, ALVIN CASH, *BRUNETTI'S NANCY TRYOUTS*, *ROCK&WRESTLING*, SPARKS, TIM MAIA, DAN CLOWES, MORTIIS, JOHNNY LEGEND, TERRY JACKS, MONKS, HALL OF DYNAMIC GREATNESS CALENDER

#25 UPDATE ISSUE: JERRY BUTLER, HASIL ADKINS, CORDELL JACKSON, CHARLES WRIGHT, R. KELLY, THE FLYS, TRIKK BABY, KOTTONMOUTH KINGS, SCREAMING LORD SUTCH, ORION, MUMMIES, SAM THE SHAM, GOSPEL MIDGETS/JOY BOYZ, LOU CHRISTIE, ANDRE WILLIAMS, GEORGE ELLIOT, FELA, JOBRIATH, CRIME, *THE PHANTOM*, THE FAST, *DOLLY*, *SKIP SPENCE*, KISS, DION MCGREGOR, EDDIE MONEY, BILLY LEE RILEY, RONNIE DAWSON

#24 VANILLA ICE, PATTI SMITH, *THE NUGE*, SUGAR PIE DESANTO, SWINGIN' NECKBREAKERS, *G.G. ALLIN*, *ALBERT AYLER*, STRAWBERRY SHORTCAKE, WIX , RAY SMITH, WAYNE WORLEY, WAYNE KEELING

#21 *LIMITED SUPPLY* *SPICE GIRLS*, *CARL PERKINS*, KASENETZ-KATZ, *CRAMPS*, DAVID ALLAN COE, MOE TUCKER, ANNABELLA LWIN, MORTIIS, THE MAKE*UP, EDIE ADAMS, *SKIP SPENCE*

#20 *LIMITED SUPPLY* COMIX GALORE/5TH ANNIVERSARY. *SECRET THREE*, *WEIRD AL*, *KISS*, EQUALS, *GOBLINS*, *GODZILLA*, *LOS CRUDOS*, RUNAWAYS, DOLLY PARTON, ? (QUESTION MARK), *WEST COAST POP ART EXPERIMENTAL BAND*, *2 LIVE CREW*, *JOHNNY THUNDERS*

#19*LIMITED SUPPLY* ROCKNROLL AIDS QUILT, *RICKY WILSON*, QUEEN, PETER ALLEN, LIBERACE, KLAUS NOMI, ESQUERITA, SYLVESTER, *EAZY E*, FOUNTAINS OF WAYNE, *EIGHT SHINING SHEBREWS*, BO DUDLEY, MAYO THOMPSON, SHONEN KNIFE, PHAROAHS

#18 *LIMITED SUPPLY* CHICAGO ROCK &SOUL TOUR, *ALICE COOPER*, *EIGHT GREAT JEWS*, TINY TIM, THE TRENIERS, MILT TRENIER

#17 ZINE TRIBUTE ISSUE, ANDRE WILLIAMS, WALKER BROTHERS, ?, STANDELLS, JOHN HOLMSTROM, NICO, KICKS, DORA HALL, JANIS MARTIN, *P-FUNK*

#16 MONKEY ROCK'N'ROLL, *DENNIS DUNAWAY*, NEW COLONY 6, ? & THE MYSTERIANS, *TYRONE DAVIS*, *SAMMY DAVIS, JR.*, MONKS, GOBLINS, HALL OF GREATNESS POSTER

#15 JAYNE COUNTY, *CYNDI LAUPER*, OSCAR BROWN, JR., JOHN DOE, RON KITTLE, GEORGE STRAIT, OLIVIA NEWTON JOHN, LOU CHRISTIE, SERGE GAINSBOURG, WANDA JACKSON, OZZY OSBOURNE, *LITTLE JIMMY SCOTT*

#14 *LIMITED SUPPLY* GO NUTS. R&B ECCENTRICS, *KISS*, WAYNE KRAMER, SAMMY. INCLUDES PUNK'NHEAD FLEXI DISC WITH SONGS BY GIRL TROUBLE, MCRACKINS, PEDRO, GOBLINS, BUTTERGLORY, SCISSOR GIRLS AND MORE!

#13 GREAT AND SMALL ISSUE. JERRY LEE LEWIS, *SUGARLOAF*, KIDDIE-A-GO-GO, *ROLLINS & ROKY*, VELVET CRUSH, *PEDRO BELL*, *THE MONKS*, GARY GLITTER., THE HISTORY OF MIDGET ROCK AND ROLL, , KENNY "R2D2 " BAKER, KID DYNAMITE, HFH, GARAGESHOCK, *WILDGIRL GOGORAMA* BONUS HALL OF GREATNESS POSTER

## ROCTOBER RECORDS

001 **ROCKTOBERFEST** COMPILATION 7" (TART, BOSS FUEL, GOBLINS, SMALL FACTORY, JOHNNY CREEPER) $3

002 **SLINK MOSS "SUICIDE ROCK"** (SOLD OUT)

003 **GOBLINS/HIDEAWAYS:LIVE AT THE FIRESIDE** 7" $3

004 **A TASTE OF PUNK'N** Compilation Flexi W/ Songs By Girl Trouble, Mcrackins, Pedro Bell, Butterglory, Scissor Girls & more! (Free in Roctober 14, but if you want one unbound for some reason, $2)

005 **BLACK LONE RANGER** 7" (SOLD OUT)

006 **GOBLINS** FLEXI "DELILAH'S THEME"/"SMOKIN' DICK" $2

007 **NEIL HAMBURGER** This flexi was a holiday gift to subscribers a few years ago. We found a batch of them and have a limited number on sale for $5 each.

008 **KISS HELL** KISS HOMAGE COMPILATION 8" - SOLD OUT

009 **CHIC-A-GO-GO - THE SOUNDTRACK!** CD $12 -info above

010 **THE BEST OF CHIC-A-GO-GO** VHS - $15 -info above

011 **ONE EYE OPEN** CD (Free with Roctober 29)

012 **CHIC-A-GO-GO 200** VhS - $10, info above

013 **He Is My Rock...Will You Be My Roll?** VHS/CD/COMIC BOOK/BUTTON Box Set - The Goblins, Bobby Conn, Damon Locks, Mr. Rudy Day, Chris Ligon and a massive cast pull out all the GodRock stops to pay tribute to America's favorite Christmas Day Birthday Boy! $15

014 **The Werewolf of Rogers Park - A Tribute To Gentleman John Battles** CD - Dozens of tracks of tribute songs to Roctober's top scribe and wacky One Man band. With new recordings by Demolition Dollrods, Goblins, Paperbacks, Brian McMahon, Loons and MORE! A Few Left $5

015 **JOHN BATTLES LIMITED EDITION** (SOLD OUT)

016 **GOBLINS** "BLOOD DRINKERS" V-LITE (SOLD OUT)

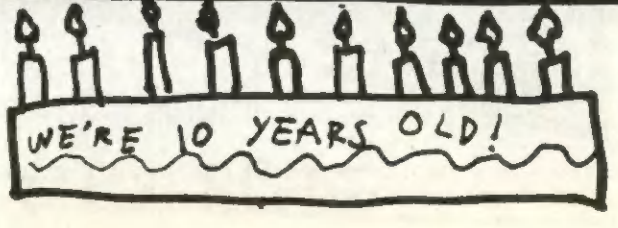
017 **OK GO ON CHIC-A-GO-GO** VHS (TRY TO GET IT FROM OKGO.NET)

018 **STEPE BROTHERS**

**CHECK OUT**

**WWW.ROCTOBER.COM**

**TO READ OLD ARTICLES, SEE OUR COVER GALLERY, LEARN HOW TO ORDER BACK ISSUES AND SUBSCRIPTIONS, FIND OUT ABOUT ROCTOBER RECORDS & CHIC-A-GO-GO, SEE THE ROCTOBER HALL OF DYNAMIC GREATNESS AND MORE!!!**



# CHIC-A-GO-GO VIDEOS!

Chic-A-Go-Go, Roctober's own Cable Access Kid's Dance Show available on video. See the stars lip synch to their hits! Each volume approximately 2 hours, in a custom box, a recorded in SP mode.

**Each volume is $10 ppd.**

**VOLUME 1:** # 1 w/ special guests **The Lone Ranger & 3 Blue Teardrops**, # 2 w/**Oscar Brown, Jr & The Kaisers**, # 3 w/**Andre Williams & The Goblins**, # 4 w/ **"Velvet Welk"**

**VOLUME 2:** # 5 w/**the monks & Scissor Girls**, # 6 w/**Jan Terry**, # 7 w/ **Leviathan**, # 8 **Salute to Prince** w/tribute artist **Teee**

**VOLUME 3:** # 9 w/**The Exotics and Treniers**, # 10 w/ **Pedro Bell & Dirty Wurds"** # 11w/**Mink Oil**, # 12 w/**The Pharaohs** (live )

**VOLUME 4:** # 13, **Fireshock Special** w/**Volcanoes, Bouncing Balls, Chinese Millionaires, Hentchmen, Quadrajets, Goblins & The Crown Royals**, # 14 w/**Lord of Lightning & Bobby Conn**, # 15 w/ **Shonen Knife & New Rob Robbies**, # 16 Steppers Special w/ **Herb Kent The Kool Gent**

**VOLUME 5:** # 17 ? & **the Mysterians Special** , # 18 Psychedelic special w/**Red Krayola**, # 19 Skateboards, #20 Monkey Rock'n'Roll

**VOLUME 6:** # 21 Filmfest, # 22 w/**Gentleman John Battles**, # 23 w/ **Slink Moss**, # 24 **Goblins and Friends**

**VOLUME 7:** # 25, # 26 **Fela Memorial**, # 27 French Videos, # 28 w/**Nerves**

**VOLUME 8:** #29 w/**Idiot Box**, #30 Commercials, #31 w/**Stereotypes**, #32 Singing Nun Special

**VOLUME 9:**#33 masks, #34Halloween, #35w/**Kweisi**, #3 6w/**Greenhouse**

**VOLUME 10:** #37 Kids Party, #38 International!, #39 X-Mas Special, #40 **"Ha Ha Hannukah"**

**VOLUME 11:** #41 w/ **Cramps & Frontier**, #42 RocknRoll Heaven97, #43 w/ **Chamber Strings**, #44 w/ **Utopia Carcrash**

**VOLUME 12:** #45 ,w/**The El Dorados**, #46 w/**The Polkaholics & Guitar Wolf** #47 Hip Hop Sock Hop, #48 Millennium Videos

**VOLUME 13:** #49 New York Dolls Special w/ **Syl Sylvain**, #50 Anniversary , #51 w/**John Huss**, #52 Lone Ranger Memorial

**VOLUME 14:**#53w/**Sara B! & Creative Soul**, #54w/**Rockin' Johnny** #55 w/**Cynthia Plaster Caster & Dishes**,# 56 Ballroom Dance Champs

**VOLUME 15:**#57Goblin Pride, #58w/**Steelers**, #59w/**Grand Theft Auto & Mustache**, #60 Ratso at the WARP tour w/**The Specials,Ozomotli, Aquabats**

**VOLUME 16:** #61 w/**Geronimo**, #62 w/**Rockin' Billy**, #63 German Special, #64 White Sox Special

**VOLUME 17:** #65 Filmfest, #66 w/ **Eiren Cassal**, #67 w/**Team Satan & Hoodoo Hoedown**, #68 Soul-abration

**VOLUME 18** #69 Monkey Party w/**The Krinkles**. #70 w/**Baltimores**, #71 Koo Koo Videos. #72 w/**Sweet Thunder**

**VOLUME 19**#73 w/**Monotrona**, #74 Late, But Great '98, #75 **75 Years of Chic-A-Go-Go!**, #76 **KISSUE** Party

**VOLUME 20** #77 w/ **Bo Dudley**, #78 Mia's MTVAdventure w/**Beck, Everlast, Soul Coughing**, #79 w/ **6 Feet Over**, #80 Swing Videos w/**Louis Jordan, Louis Prima and The Treniers**

**VOLUME 21** #81 Funkadelic Dance Party, #82 Birthday Bash w/ **Lobstar, New Rob Robbies, Bouncing Balls**, #83 Chic-A-Go Going to the Movies, #84 w/**Astrid**

**VOLUME 22** #85 Michael Jordan Party w/**Shloinke**, #86 **PASSOVER IN PUPPETTOWN** (50 min), #87 Youth Parade

**VOLUME 23** #88 w/**Ronnie Rice & Carmelhed**, #89 Nerd Party w/**J. Davis Trio**, #90 Video Press Kit, #91 Wacky Wideo War

**VOLUME 24** #92 w/**The Blacks & Tav Falco**, #93 Backwards Day w/**We Ragazzi**, #94 Monkey Mania 2, #95 Museum Day w/ **Poi Dog Pondering Frank and House-O Matic**

**VOLUME 25** #96 w/**Quintron, Miss Pussycat, Sponge + Carter Lee Tribute**, #97 Wedding Show w/**Prairie Town**, #98 James Brown Dance Party , #99 **Ratso goes EXTREME w/Motorhead, Marky Ramone, Impaler, Trash Brats, Texas Terri** and more!

**VOLUME 26** #100 w/ **Lou Christie,Vanilla Ice, Shirelles, The Mentally Ill, Otha Turner, Dickey Lee, Girl Scout Troop 753,Jello Biafra,DJ Curt & Ronnie Dawson** (2 Hrs)

**VOLUME 27** #104 Cultural Center, #105 w/ **Mr. Rudy Day**, #106 w/**Kung Fu Monkeys & Cats & Jammers**, #107 w/ **Alejandro Escovedo, Mainliner and The Creeps**

**VOLUME 28** #108 w/**The Donnas, Kim, Davie Allan, Knoxville Girls, Gentleman John Battles**, #109 w/ **Ebo Dadson and The Returnables**, #110 LIVE! w/ **Kelly Hogan**, #111 w/ **Pantyraid and The Puta-Pons**

**VOLUME 29** #112 Wacky Wideo War II, #113 w/ **The Havox**, #114 w/ **Mr. Wet & Pogo Cello**, #115 Scary Movie!

**VOLUME 30** #116 Halloween w/**Caketown Puppets**, #117 w/ **Pretty Things, Cibo Matto, Li'l Wally and Pansy Division**, #118 w/**M.O.T.O.** and **Lynnard's Innards**, #119 Puppet Film Fest!

**VOLUME 31** #120 Garage Hoedown, #121 w/**Deals Gone Bad, Know Budget, American Dream, DJ Kurt** , #122 Ha Ha Hanukah Special Edition, #123 w/**Phenomnal Cat**

**VOLUME 32** #124 w/Soozers, #125 w/**Twang Bang**, #126 w/**Alan Gillett**, #127 Gone Before Their Time '99

**VOLUME 33** #128 w/monks, **Demolition Dollrods, Bobby Joe Ebola**, #129 Cavestomp! w/**Chocolate Watchband, Vipers, Dead Moon, 5-6-7-8s, Hatebombs**, #130 Cavestomp! w/**Standells, Gravedigger V, Mooney Suzuki, Loons, Greenhornes**, #131 **Goblins-Return of the Pharoahs**

**VOLUME 34** New Year's Party w/**El Dorados & Bobby Conn**(2hr)

**VOLUME 35** #136 w/**Milt Trenier & Tub Ring**, #137 w/**Rico & Loraxx**, 138 w/**Fernando Jones & Flaming Lips**, #139 w/**Teenage Frames & Ray St. Ray the Singing Cabdriver**

**VOLUME 36** #140 **Passover In Puppettown 2000**, #141 w/ **Ted Ansani**, #142 w/ **The Smugglers & L'il Shorties**, #143 **Rockabilly Hoedown** w/ **Billy Lee Riley, Deke Dickerson, Marvin Rainwater, Sonny Burgess & Sleepy Labeef**

**VOLUME 37** #144 **4th Annual Film Fest Pt. 1** w/ **Rusty Nails & Groundspeed** #145 **4th Annual Film Fest Pt. 2** w/ **Rusty Nails, Lisa Brandt & Star Vehicle** #146 w/ **Celeda** 147 w/ **Marvin Tate's D-Settlement & Big Angry Fish**

**VOLUME 38** #148 WACKY WIDEO WAR III, #149 WACKY WIDEO WAR IV, #150 **RATSO: BEHIND THE MUSIC**, #151 w/ **Swamp Dogg & Esham**

**VOLUME 39** #152 w/**Sleater-Kinney & Evil Beaver**, #153 Li'l Ratso in Europe w/ **Eiffel 65 & Briar**, 154 **Rooftop Dance Party** w/ **Jim "Annoying Music Show" Nayder**, 155 w/ **Los Straitjackets & OK GO**

**VOLUME 40** #156 w/**Hanson & The Bangs**, #157 **Hot Clips**, #158 w/**Alan Gillett, Cynthia Plaster Caster, KIM, M.O.T.O., Goblins**, #159 w/ **Bobby Conn, Gentleman John, Goblins, Kim, Cats & Jammers**

**VOLUME 41** #160 **Hot Clips 2**, #161 w/**T. Valentine & Dementia Thirteen**, #162 w/**Art Loinz**, #163 w/**CGC**

**VOLUME 42** #164 **Awards**, #165 **Diversity** #166 w/**Eddie C. Campbell & Drag King**, #167 w/ **Airbrush & Unshown**

**VOLUME 43** #168 LIVE w/ **Buh Zombie & Andrew Bird's Bowl of Fire**, #169 Chic-A-Go-Go in St. Louis w/**Beatle Bob, Ouija, Sexicolor, Fran U.K., The Bubble Swami**, #170 Chic-A-Go-Go in MEMPHIS w/ **Cordell Jackson, The Masqueraders & Ernest C. Withers**, #171 Chic-A-Go-Go in NEW ORLEANS w/ **Miss Pussycat, 25 Suaves, Tasty 6, The Stuckups**

**VOLUME 44** #172 w/ **Happy Supply & Los Crudos**, #173 w/**Tokyo Expando & Causey Way**, #174 Outsider Special w/**Hasil Adkins, Daniel Johnston, Irwin Chusid, Tapico, Weslet Willis, The Big Doowopper, Frank Pugno & Clate "The Unknown Great" Cooper**, #175 Ha Ha Hanukah 2000

**VOLUME 45** #176 w/**Joan Baby & Samantha Arndt**, #177 w/**Earwig Spectre**, #178 Sammy Davis Jr Special Pt. 1 w/ **Herc**. #179 w/**Acid Mother's Temple, The Bellrays, Blowfly, Bratmobile, The Dictators, Pamela Des Barres, Shellac**

**VOLUME 46** #180 **In Heaven They Be 2G**, #181 w/**Undefined & The Hip Hopper**, #182 w/**Emperor Penguin, The Motion, Reagan National Crash Diet**, #183 **Doo Wop** w/**Jerry "The Iceman" Butler, The El Doradoes, Masqueraders, Otis Clay**

VOLUME 47 #184 Chic-A-Go-Go After Dark w/ T. Valentine, Magas, The Goblins, Hoodoo Hoedown, Gussie, Cynthia Plaster Caster, & Straightedge Santa, #185 Sammy Davis Tribute Pt. 2 w/ All Star Sammy Karaoke featuring Thax, Shappy & more, #186 w/ Elmore James, Jr. & XBXRX, #187 w/ Zora Young & Tallulah

VOLUME 48 #188 Sammy Davis Jr. Tribute Pt. 3 w/Maestro Harrell, #189w/Jimmie Lee Robinson, Frank "Little Sonny" Scott & Ruby Keeler, #190 w/The Eternals & The Mashers, #191 Passover In Puppettown 2001

VOLUME 49 #192 w/Harvey Sis Fischer, Selby Tigers, cattivo, Laurie Berkner, Canned Hamm, #193 Potpouri 2001, #194 w/Chestnut Station, John Greenfield Rock Band, #195 w/Frisbie, The Mystechs

VOLUME 50 #196 5th Anniversary Special w/ The Mulqueebs! #197 Best of 1996 #198Best of 1997 #199 Best of 1998

VOLUME 51 Chic-A-Go-Go 200! (See separate listing)

VOLUME 52 #204 Best of 2000, #205 w/Danielson Famile & Sonnets, #206 w/Good Rats, 7000 Dying Rats & The Racoons, #207 w/Fugazi, Competitorr, The Ex, American Boyfriends

VOLUME 53 #208: Ratso's Big Bowl of Blues #209: Ladyfest Midwest #210: Best of 1999 #211: Ratso's Pinball Party

VOLUME 54 #212: w/ Kevin Tehista's Red Terror and Edith Frost #213X: Introducing Rattina! #214: Rattina at Ladyfest w/ E.S.G., Le Tigre, Danielle Howle, Radical Cheerleaders, C.C. Carter, Amy Ray, the Need #215: w/ G-Blast, plus Ladyfest, Part 2, w/ Bratmobile, the Butchies, Mystic, Rainbow Sugar, Rash, Pirate Cheerleaders, and Apartment.

VOLUME 55 #216: Inspirational Special! #217: Live w/ Huck Finn and Absorb #218: w/ ABPK & Arch Visceral Parlor #219 Michael Jackson Dance Party

VOLUME 56 #220: Halloween w/ Plastic Crimewave and the Fake & the Coctails! #221: Ratso's Monster Videos #222: w/ Slim Cessna #223: Chic-A-Go-Go presents the Drum Buddy Show

VOLUME 57 #224: w/ Tom Dailey & the Phantom 3 #225: w/ the Honeybees and the Silverbacks! #226: Ha Ha Hanukah 2001! #227: Fifth Annual Chic-A-Go-Go Film Fest

VOLUME 58 #228: w/ Misty Martinez, Rhythm Chicken & Detachment Kit #229 w/ EE, Rael Raen & DJ Bob A. #230: All Stars...in Stereo! with Stereolab & Stereo Total #231: w/ Butthole Surfers, Momus, Quasi, Chargers Street Gang, Flaming Stars & The Singing Psychic

VOLUME 59 #232 Forgotten By No One '01 #233 Chic-A-Go-Go at Cavestomp! w/ Mark Lindsey, The Creation, Downliners Sect, Big Sandy, Los Straitjackets & the Pontani Sisters, #234 w/ Bric-A-Brac and Three Dollar Bill, #235 Black History Month Salute To Black Music w/ Artie "Bluesboy" White & the El Doradoes

VOLUME 60 #236 Best Of 2001 #237 6th Annual Film Fest #238 w/ Rudy Ray Moore & The Come Ons #239 w/ English Softhearts & Farm Team

VOLUME 61 #240 Hip Hop Special w/Underworld #241 Chicago Music Legends w/ The Staple Singers, The WVON Good Guys (Lucky Cordell, Dr. Cecil Hale, Herb Kent, Richard Pegue and Pervis Spann) & LeRoy Crume of the Soul Stirrers

#242 All Star Spectacular' w/ Red Planet, Chris Lee, Bad Religion, BMRC, Mushroomhead, Vertonen, Starlister, Vulture and 36 Invisibles!!! #243 Passover In Puppettown 2002

VOLUME 62 #244 w/ Bless and Herc #245 w/ The Convulsions & Strange Attractor #246 He Is My Rock...Will You Be My Roll? Pt. 1 #247 He Is My Rock...Will You Be My Roll? Pt. 2 #248 w/ The Mascots and Kelly Kessler and The Wichita Shut-Ins featuring Lawrence Peters #249: w/ Organ Wolf and Snax #250 Our First 500 Guests! #251 w/ The Wildbunch, Andrew W.K., Crimson Sweet, The Kings and Settler

VOLUME 63 #252 w/ The Rockin' Johnny Band and Jesse Scinto #253 w/ Stonefish and The Scribble Monster Band #254 w/ Los Shut Up and Defender #255 w/ Bobby Bland, Jr. and Triple Process


**EMPTY BOTTLE** **OCTOBER**

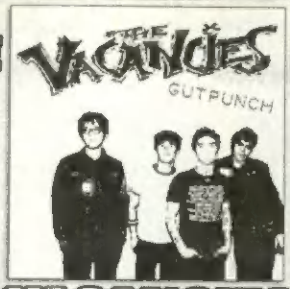
1035 NORTH WESTERN AVE • 773-276-3600 EMPTYBOTTLE.COM

| | |
|---|---|
| 1 | REGENERATION<br>FULL MOON ORCHESTRA • UMANIMION |
| 2 | THE EMPTY BOTTLE JAZZ SERIES<br>TONY BEVAN • JEB BISHOP<br>JOHN EDWARDS • MICHEAL ZERANG |
| 3 | CANDY SNATCHERS<br>RETURNABLES • BAD WIZARD |
| 5 | DRAG CITY ARTIST GHOST |
| 6 | XIU XIU • OLD TIME RELIJUN |
| 7 | L'SPAEROW<br>MASERATI • PAPER LIONS |
| 8 | ALUMINUM GROUP<br>EMILY SPARKS • SEANA CARMODY |
| 10 | VON BONDIES • THE KILLS |
| 11 | THE BELLRAYS<br>THE MEANS • THE ORANGES |
| 12 | DO MAKE SAY THINK<br>FLY PAN AM • TIMEOUT DRAWER |
| 15 | EDITION TERRANOVA<br>TRS-80 • CAURAL |
| 16 | EARLY- THE EMPTY BOTTLE JAZZ SERIES<br>CHRIS FORSYTH • ERNASTO DIAZ-INFANTE • ANNETTE KREBS TRIO<br>LATE - HASSAN HAKMOUN |
| 17 | FOUND MAGAZINE PARTY<br>TIM HALDEMAN QUARTET<br>THE KILLING TREE & MORE! |
| 18 | ABELINE<br>THE RACE • SICBAY |
| 20 | ACID MOTHERS TEMPLE<br>KINSKI • PLASTIC CRIMEWAVE |
| 22 | ITALO<br>ROOTS OF ORCHIS • OMA YANG |
| 24 | GREENHORNS<br>THE FORTY-FIVES |
| 25 | YEAH YEAH YEAHS<br>LIARS • PROSIACS |
| 26 | PAN AMERICAN<br>RADIAN • SIGNER |
| 27 & 28 | THE FALL |
| 29 | DAVID DONDERO<br>VIRGIL SHAW<br>GOOD SHIP • LOVERS |
| 31 | CAPTURED BY ROBOTS |

# SMOG VEIL RECORDS

THE OFFICIAL DEFINITIVE RETROSPECTIVE
Features extensive liner notes and never before seen photos!

## ROCKET FROM THE TOMBS

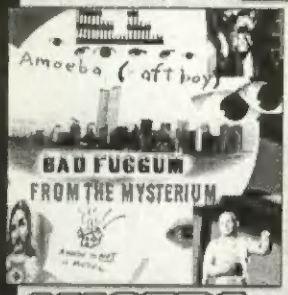



## VACANCIES
Rockin' Debut From Cleveland's Punk Teenage Heartbreakers!!

## THE NEW CREATURES
Media Brainwash & Penelope Flowers

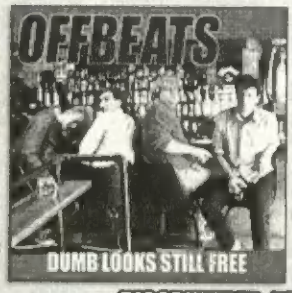
2 retrospective CDs by THE NEW CREATURES

featuring Greg Demos of GUIDED BY VOICES




## AMOEBA [RAFT BOY]
John Morton/Electric Eels & Paul Marotta/Styrenes

## OFFBEATS
All The Best Junk From Cleveland 80's Punk Rock Wise Guys!



## AGITATED
1984 Cleveland Hardcore-Thrash!!

Listen & buy at www.smogveil.com

Check out ClePunk.com for more info!

R.F.T.T. CD: $15.99 2XLP: $24.99

CDS: $11.99

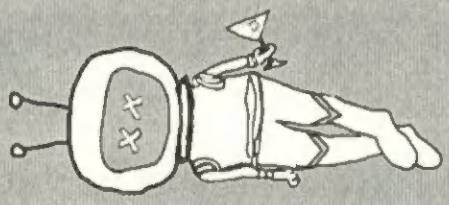
"Serving You The Best In Pure Weirdo Dissatisfaction Since The 20th Century!"

SMOG VEIL RECORDS
316 California Ave. #207
Reno, NV 89509 USA

SMOG VEIL RECORDS ARE DISTRIBUTED BY: DISGRUNTLED, REVOLVER, CHOKE, UNDERGROUND MEDICINE, SOUTHERN, STICKFIGURE, CARROT TOP, SUREFIRE, GET HIP, DAVE HILL DISTRIBUTION, SUBTERRANEAN, MORPHIUS, FORCED EXPOSURE, SCRATCH (CANADA) & CORDUROY (AUSTRALIA)



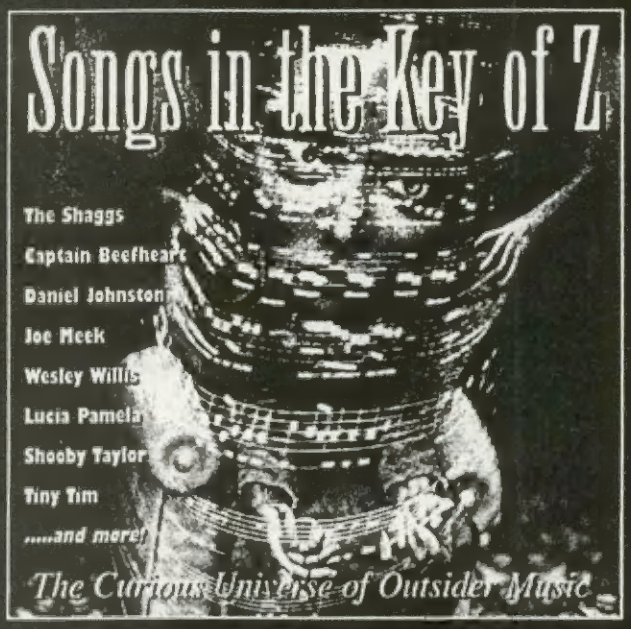
# BAD ASTRONAUT



HOUSTON: WE HAVE A DRINKING PROBLEM
CD AVAILABLE 10•15•02
"THE FINAL FRONTIER OF AUDIO"

Honest Dons P.O. Box 192027 San Francisco, CA 94119 www.honestdons.com

AUDIO COMPANIONS TO THE BOOK
**SONGS IN THE KEY OF Z: THE CURIOUS UNIVERSE OF OUTSIDER MUSIC**
by Irwin Chusid, producer of THE LANGLEY SCHOOL MUSIC PROJECT.



"A body of work with enormous mystery and power. It's impossible to listen to outsider music without feeling as if you're tapping into an alternate version of 'that old, weird America'." – THE NEW YORK TIMES

**IN STORES OCTOBER 29TH**

GAMMON RECORDS 111 EAST 14TH STREET SUITE 179 NEW YORK NEW YORK 10003 • WWW.GAMMONRECORDS.COM • WWW.KEYOFZ.COM

© 2002 GAMMON RECORDS

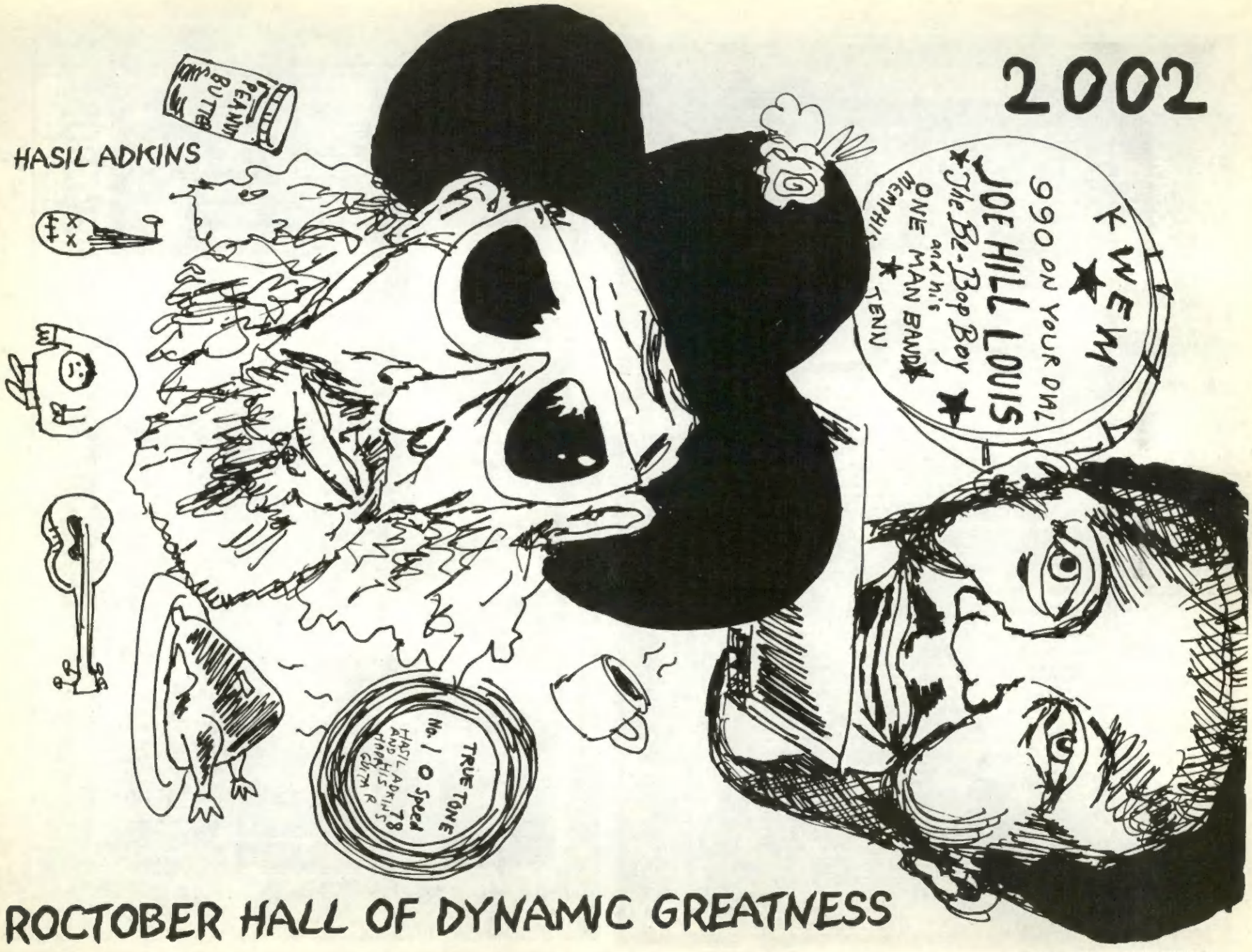
# CD's on Central!

*Lincoln Park's most diverse music store expands to Evanston.*

- New & used CDs–all genres
- Knowledgeable staff
- New releases
- Listen before you buy

Evanston: 2601 Prairie (Central and Prairie) 847-424-1144
Chicago: 2570 North Clark 773-880-1002

Hi Fi RECORDS


2002
HASIL ADKINS
PEANUT BUTTER
KWEM
990 ON YOUR DIAL
JOE HILL LOUIS
The Be-Bop Boy
and his
ONE MAN BAND
MEMPHIS TENN
TRUE TONE
No. 1 0 Speed
HASIL ADKINS
AND HARRIS GUITAR
ROCTOBER HALL OF DYNAMIC GREATNESS
JOE HILL LOUIS

PLAIN WHITE T'S
STOP
ALL WAY
JUNCTION 18
Heroes from the Future
Available 9.17.02
BRAZIL
BRAZIL
Resolu
Available 9.17.02
COMING SOON
PLAIN WHITE T'S
STOP
ALL WAY
NEW FULL LENGTH
STOP
IN STORES NOW!
For a free catalog write to Fearless Records 13772 Goldenwest St. #545 Westminster, CA 92683

AVAIL
AVAIL
front porch stories
NEW COMPACT DISC AND
2" VINYL IN STORES NOW!
Fat Wreck Chords
P.O. Box 193690
San Francisco, CA 94119
www.fatwreck.com

"Nerf Herder look deep into the human experience of love, cashmere, Spock, and New Jersey."

twelve new tracks with cheese, fries and a coke.

New Album Out August 2002!

HONEST DONS P.O. Box 192027 San Francisco, CA 94119 www.honestdons.com

available on CD & LP

TANDY

THE LOWDOWN

1997-2002

"HIGHLY RECOMMENDED. A SUPERB WORK OF ACOUSTICALLY DRIVEN SMART AND MELODIC SONG CRAFT." - TIME OUT

"EFFORTLESS ROOTS-POP, EXCELLENTLY PLAYED." -

"UPBEAT ALT COUNTRY MUSICAL ALCHEMY." - JIM WHITE

IN STORES

OCTOBER 29TH

GAMMON RECORDS 11 EAST 14TH STREET SUITE NEW YORK NEW YORK 10003 WWW.GAMMONRECORDS.COM

# ONE MAN BAND ENCYCLOPEDIA

Welcome to the One Man Band Encyclopedia, or more ideally, welcome to *A* One Man Band Encyclopedia. While we are currently, and most likely will remain, the most comprehensive One Man Band Reference Source, we shouldn't be, because someone should do a better job than this. While we have 100s of excellent entries here with well-researched and well-written info on important One Man Band figures, tools and ephemera, we have 100s more shoddily presented half-entries, and in an effort to give an overview Roctober has done more plagiarism this issue than we care to defend (though we try to identify all the entries copied verbatim from press kits, websites and articles...check out the key at the end of this entry). I'm not apologizing, we're proud of this, but I am challenging someone out there to do a better job...we'd like to read it!

Now what is a One Man Band? We decided to use an ultra-broad definition of One Man Band, insuring that everyone would be a little dissatisfied by some of the stuff we included, but hardly anyone would be livid by what we left out. Basically our definition is more about what a One Man Band isn't than what it is. The number one rule: Only *ONE* man or woman (if it's not a solo performer, it's out). The number two rule: One Man *BAND* – it has to be at least a vaguely musical act – no jugglerS or mimes...unless they play music! Number three rule: the only solo musicians that aren't even considered as One Man Bands are acoustic guitar wielding singer-songwriters. The earnest, spare work of the folk inspired singer-songwriters is the antithesis of the theatrical, inventive, unique, spirited, absurdity-celebration that is a classic One Man Band! However, we are not limited to classic Dick Van Dyke-in-*Mary Poppins*-drum-on-back-One Man Bands! When it comes to parameters we like them the same way we like our woman ...*real broad!* It was suggested that to be a One Man Band you have to be playing at least three musical instruments simultaneously, or at the very least, two instruments. Well, the problem with this is that ■ folkie with an acoustic guitar and a harmonica in a rack has two instruments but in no way makes the cut. However, once we weigh in the factors that make One Man Bands special some single instrumentalists make it in. For example, One Man Bands are about spectacle and they have a crucial historical link to street performers and buskers. Thus, if ■ man is standing on a city sidewalk busking with a full-sized tuba that is going to make this list! In fact busking is so crucial to One Man Band history that any unusual busker will likely get the nod. Also, the whole question of electronics comes in. A synthesizer or theremin or DJ turntable or sampler or a Drum Buddy is only one instrument. But it simulates a whole bunch of sounds and instruments, so to us that gets the nod. In fact, we'll let almost anyone in this book...are you a solo artist performing with prerecorded backing tracks? Hop in! Are you a recording artist using multitracking to be an entire band on your lonesome? You're in like Flynn! Are you some boring solo wedding band using MIDI to keep client costs down? Jump aboard the One Man band train! And as far as street performers and Outsider Musicians, we are super-generous here, and even have ■ theory to support our position. When the element of danger becomes palpable it starts to seem like a second instrument! That is, if ■ crazy person is playing one instrument, I'm not going to tell them they're not getting in the book, are you?

Here are some keys to reading this thing: Names in ALL CAPS have their own separate entry. Titles of entries for names of acts appear in normal type, but titles for entries on instruments, musical genres, films and non-people appear in *italics*. The initials in the parenthesis after the entry is the writer (list below). If it says (PK) that means press kit...we copied the entry from the artists press kit or website or liner notes, or out of an article located through the press kit/site. That's all I can think of to tell you. Enjoy this and read it in good health...and have a Supercalifragilisticexpialidocious day!

**CB** - Chris Butler, **DH** – Dave Harris, **EH** – Emil Hyde, **GPG** – Gary Pig Gold, **IC** – Irwin Chusid (these entries are excerpts his excellent book, SONGS IN THE KEY OF Z), **JA** - Jake Austen **JP** - James Porter, **KL** – Kid Lucky, **MF** – Mike Faloon, **MH** - Dr. Mark Hill (drmark7@juno.com), **PK** – Press Kit (text taken from the performers website, press release or liner notes), **RF** – Russ Forster, **RP** - Rich Polysorbate 60, **SM** – Skimask, **TB** – Tofu Brickworks, **WT** –Waymon Timbsdayle ,**WW**- Weasel Walter

**Abandoned Pools** – Former Eels bassist Tommy Walter formed this STUDIO OVERACHIEVER One Man Band. In a recent interview he explained why he decided to use a "band" name and not perform under his own name: "Not to sound cheesy, but it's just a different way of marketing yourself...if you go out as 'Tommy Walter,' there's no man behind the curtain. You're really putting yourself out there, and I'm not some folk singer with ■ guitar. This creates more of a mystery and an aura." (WT)

**Lucienne Abit** (see ***ONE MAN BAND ART***)

***Acid House*** (see ***HOUSE MUSIC***)

***Accordion*** – A favorite with One Man Bands because of its versatility and power (and the fact that you can play different musical lines with the bellows and keys), the accordion is an instrument with a chromatic piano-like keyboard, although you'll occasionally see accordions and related instruments with buttons (a melodeon is one button variation). All accordions and melodeons have lefthand buttons for playing bass chords. Because the accordion produces the same note whether you push or pull the bellows, getting up a snappy rhythm is more difficult than with ■ melodeon, which yields a bass chord rhythm as the bellows are moved in and out because ■ different note is produced on the push and on the pull. Another variation is the smaller concertina (pirates play these in movies). Based on the ancient Chinese instrument the Sheng (around from at least 3000 BC) the accordion has an amazing history. It worked its way through Europe during the last millennium, not becoming the chromatic instrument we know until the mid-nineteenth century. It has since become the instrument of choice for Polka, Mexican popular music and discerning One Man Bands. (WT)

**Accurst Journey** - Swiss experimental doom/BLACK METAL ONE MAN BAND lead by Vladimir (of Weeping Birth, Mirrorthrone, Unholy Matrimony, Deafening Loneliness).

**Adam & the Chesters** – One Man House Band for the theatrical L.A. "talk show" the J. Keith van Straaten Show. Van Straaten (now a game show host on Comedy Central) simulated a late night talk show in an L.A. theater space, complete with genuine celeb guests, a sidekick and this (compact) band, responsible for rimshots on corny jokes and well as transitional music.

**Hunchin' For Dummies - A Beginner's Guide to Hasil Adkins** by John Battles. - Though unknown outside of his native Madison, West Virginia for nearly 30 years, Hasil Adkins has gone on to become the most celebrated One Man Band in the world. He first took the notion to play all his own instruments out of what he took to be necessity...he would hear Hank Williams and his Drifting Cowboys on the radio as ■ kid, and assumed that Hank was actually playing everything, because the deejay would just say, "Here's Hank Williams..." Motivated by the sounds of Country, Blues, and, soon, Rock ' n ' Roll, Hasil started putting his own thing together in the Fifties, teaching himself to play the guitar, harmonica, and drums. With his rugged good looks, cool clothes, and a hairdo that looked like Gene Vincent on a collision course with Robin Tyner, Hasil was a local hit with entertainment-starved mountain folk, easily the closest any of them would get to seeing Elvis (which, incidentally, was the nickname the locals gave him). When not performing wild Rock ■ Roll on stage, Hasil was developing an enormous library of tapes, recording himself on reel-to-reel, overdubbing all his own parts, which, again, he figured out all by himself, making him the Father of D.I.Y./BEDROOM BANDS. He soon decided that he preferred it this way, and never did take on a regular band. Though regarded ■■ crude today (albeit in ■ good way), his home recordings sound accomplished, given the limitations of technology at the time. They really do sound like a full band, as Hasil had mastered the art of *thinking* like a band.

Hasil languished in obscurity for many years (though, reportedly, his local celebrity put him in good stead with many, many, ladies.), yet he did manage to release a few records on small labels along the way. Still, it would be years before the world would catch up to the sound of "The Haze." Admittedly, his songs weren't always possessed of the most commercially accessible topics - Things like the W.P.A./D.P.A. programs (nonexistent after World War II.), foodstuffs indigenous to rural communities during the war (peanut butter, commodity meat, and thou-thou cheese...I'm not making this up!), eating said delicacies on the moon, chopping women's heads off, and doing something called "The Hunch," (a dirty dance that no doubt would've put The Lambada to shame when performed by the locals at Hasil's barnburning gigs). Hasil soldiered on just the same, unwilling, and unable, to alter his vision (though, in recent years, he's proven a master at "Cry In Your Beer"Honky Tonk ballads), probably unconcerned about getting his "Break", but it came just the same.

In the Seventies and early Eighties, Hasil's 45s became prized possessions among the few American and European record collectors lucky enough to have scored them. The delirium began to spread after The Cramps released a cover of Hasil's signature song, "She Said"in 1981, sung with a styrofoam cup (Have you ever *tasted* one of those things?!!) in Lux Interior's mouth to replicate the hysterically unintelligible vocal sound affected by the master himself. The actual lyrics are WAY funnier than the frequently misinterpreted phrasing (in the original and The Cramps' version!). The original line, "Looked at me like a dyin' can of them commodity meat" has been misinterpreted as "Looked at me like a dinosaur about to jump out of The Ice Age," and even, "....a dinosaur about to jump out of the toilet seat"!!!! That's not even counting the hilarious chorus, "She said, she said .... WOO! HEE! HAH! HAH!", which sounds right out of one of those *Flintstones* Rock n' Roll episodes. At any rate, The Cramps' cover version, and their subsequent praise of Hasil's music and his world (Hasil returned the favor, telling me once that, "Oh, I like The Cramps! They're wild! They still keep in touch with me.") helped pave the way for a massive reissue binge that we're still in the throes of. Instigated by Norton Records' Billy Miller and Miriam Linna (herself a Cramps alumnus), supplemented by the previously released odd track that appeared on some obscure Euro Rockabilly comps, and Big Beat Records in England (who put out a great comp featuring a rare excursion into politics, "Reagan Blues", which includes an hysterical impersonation of then-President Reagan) Hasil has his "Comeback." Tons of albums and singles have been released since 1986's "Out To Hunch"(recently reissued on CD) of both new and archival material, and Hasil has recorded almost exclusively for Norton since (One notable exception being Fat Possum's "What The Hell Was I Thinking?", which would have been supported by Hasil's appearance on an otherwise all- Blues package tour. To my knowledge, Hasil did not appear on any of these dates, but he was "Quoted" brilliantly on the tour poster as saying "The Lilth fair will be cancelled on these dates cause they gotta wash our socks!"). In recent years, Hasil, now in his mid-60's, has taken to touring sporadically (he has to be driven from Madison wherever the gig may be, as he no longer drives.), and he remains as unrepentant as ever. Leave your expectations at the door, should you ever get to see him live. Much like his idol, Jerry Lee Lewis, Hasil is as unpredictable as the weather. You're not likely to get a "Greatest Hits"package (though he's usually cool about taking requests), and his current state of mind (usually dictated by his liqour intake (he doesn't appear to have a favored brand or type, though he's fond of Peppermint Schnapps, he's often been heard, including by myself, when offered a drink, to simply ask for "LIQUOR!", though the last time I saw him, he was sick with a fever of 104, but did the show anyway. A lot of people mistook him for drunk) is bound to affect his performance. Personally, I've seen him five times, and only the first show was truly a shambles, *but*, I loved it just the same. His amazing live act has Hasil playing guitar and drums simultaneously (keeping impressive, unusual rhythms with his foot pedal), hitting cymbals with any part of his body or guitar available.

Hasil Adkins is The Commander of Chaos. If you don't like it rough, go home!

**My Daze with the Haze** by Len Colby - Back in 1986 I knew nothing about our Hero. A college friend of mine told me we had to go see this crazy one man band hillbilly guy, who played guitar and drums and sang all at the same time. Besides it was going to be the last show ever at Edie's Folk City (where Dylan, Peter Paul and Mary and decidedly less folky acts such as Husker Du and the Minutemen played). I waited for my friend outside the historic Manhattan club but he never showed up. Despite being stood up I went in. This one man band guy intrigued me.

I'd seen lots of Punk bands and other weird acts, but nothing like what I saw when I first glimpsed the stage that night. Hasil was already playing, strumming discordant cords, hitting the crash cymbal with the head of the guitar, slapping the snare drum with a spare hand, franticly kicking the bass drum pedal screeching something indecipherable about hot dogs. He had this look on his face that made me think of a serial killer. He seemed to be exercising some personal devil. He alternated between tearjerkers that actually made me want to cry and growling howlers that went beyond anything anybody from the 50's did without missing a beat. It later occurred to me he was sort of like a missing link between country crooners Hank Williams and Jimmy Rogers and 60's punks like Jerry Roslie and Iggy

Despite his manic performance the audience was staid that night. They hooted and hollered a bit but other than that they didn't do very much. I think we were all a bit taken a back, stunned even. A night or two later across the river in Maxwell's (in Hoboken) it was a different story things even got bit outta hand what with the audience jumping all over the stage and every thing.

From then on I was a dedicated fan. I picked up a bunch of his records (no CDs of course, I think I bought my first in 1993). But what I really wanted was to see him live again. Every once in a while I would see shows of his advertised but they would inevitably get cancelled. About six years later after one such disappointment I called the good folks (Billy Miller and {ex-Cramp} Mirriam Linna) at Norton Records. I think it was Billy who told me a drinking problem was to blame but that the Haze played every Saturday night at this club called the Levee in Charleston WV. He even gave me the phone numbers of some people down there. I called them up and they confirmed that yes he did play every Saturday and that he was always sober (at least sober enough to play). "I've seen Hasil every Saturday night for three years and he ain't never been drunk yet," one guy told me

I decided if the Haze won't come to Lenny, Lenny will go to the Haze. Still I found it hard to justify going all the way to West Virginia *just* to see Hasil. I had a T-shirt business though, so I talked my Ps into lending me the hatchback and decided to shop my wares to stores in Philly, Baltimore, DC and Pittsburgh and to stop in Charleston on the way. I sent Hasil a few telegrams (he didn't have a phone) asking if I could videotape a show and interview him after. He never got back to me but I decided to go anyway. I called the club owner and he said videotaping wouldn't be a problem and even offered to let me sleep in the back room. I had a friend in DC so it was shaping up to be a cheap road trip.

I got Charleston Saturday afternoon and had sold a bunch of shirts so I had plenty of cash. I was hours away from seeing the Haze again after years of anticipation so I was quite happy. Thanks to Billy and Miriam I hooked up with some of Charleston's non-conformist/oddball/freak/punk crowd (my kind of people). They took me around at night before the show to see the sights. The high point of my cultural tour was seeing the out-of-work coal miner transvestite hustlers. I remember one huge guy, chomping on a cigar (over 6 feet tall and 300 pounds) with tattoos, a few days razor stubble, and bushy black hair poking out his fishnets. He was very far from fetching in his calico dress. I tried to imaging who would want to bed this guy down for free, let alone pay for it.

I'd had a few fears before going down. I'd seen Motorhead in a biker bar in Cleveland and had nearly gotten the shit beaten out of me, so I was a bit worried about having problems with rednecks. The other was I figured with my luck the Saturday that I drove from New York, New York to Charleston, West Virginia to see Hasil Adkins, would be the Saturday that he gets too drunk to play. Sure enough I walk in the bar and there's the Haze sitting on the floor flopped against the bar barely conscious swigging a fifth of vodka.

"Don't worry," one of my new friends told me, "he'll sober up by show time." I looked at him and wasn't so sure. The Levee's owner came up to me and showed me the back room and tried to reassure me, "Don't worry he's always like that, he'll sober up by show time." By the time I came back out Hasil was horizontal and I was getting pessimistic.

This middle aged guy with strong Appalachian accent came up to me and asked me "Are you that reporter from New York?" I told him I was just a fan with a camcorder but was indeed the guy who had sent the telegrams.

"My name's CLATE COOPER. I'ma goood fry-end of Hasil's. You warna stay at my place "

I accepted of course.

"Don't worry," he said, "Hasil's always like this before shows he'll sober up by show time." He was snoring and drooling at that point I found it hard to believe he'd be able do anything but piss in his pants that evening. I decided to drown my sorrows with rye.

A couple of hours later Hasil had some coffee poured down his throat and was able sit and hold his guitar. He sang and played a bit but was horrible, he just plain sucked. If you can't beat'em join'em so I had a few more drinks.

At some point the invitation changed. Instead of staying with the friend I was going to stay with Hasil himself. The club owner was going to lead the way, I was going to follow with the Haze in my (parent's) car. The plan then changed again the club owner left me to fend for self. "Don't worry Hasil will tell you how to get there." Hasil could barely talk at this point so I wasn't so sure.

Luckily on the way we met Clayton one of Hasil's old friends. The guy asked for a ride and I was more than happy to oblige. Hasil passed out but kept on coming to, telling Clayton what a great piano player he was and that, "Little Richard ain't got nothing on you," and passing out again.

The piano player directed the way to Madison (the town where they lived) and his house. To get to Hasil's all I had to do was, "Drive five more miles down the road and turn left a the top of the hill." The Haze however insisted on back tracing to the closest bar for a "nightcap.

I didn't think that was a very good idea but Hasil was very insistent and I was staying at his house. So I consented. He bought us both drinks and insisted I have mine. I was having a hard time driving at this point so went into the can and gave my gin to a wino.

We got back in the car and passed Clayton's house. After about four miles I woke Hasil up and asked him if we were close. "No, keep on going!"

After about six miles we got to the top of a hill. I woke him up again.

"Hasil are we getting near your house yet?"

"No, keep on going!!"

Every mile or so this pattern keep on repeating. The only variation being that each time I woke him Hasil got more and more hostile. He kept on flopping over on me so I tied his seatbelt around his headrest. I was just hoping he wouldn't choke to death.

Eventually after 10 miles or so we got to a sign welcoming us to some Monroe WV. I woke Hasil one more time. He was so pissed off I though he was going to hit me.

"Keep on going!!!"

"Hasil, don't you live in Madison?"

"Yeah, Keep on going!!!!"

"But..."

"Keep on going!!!!!"

"...we're not in Madison any more we're in Monroe!"

I showed him the sign but he insisted that we "keep on going!!!!!!" We eventually go to the end of the road.

I shook Hasil awake.

"Keep on going!!!!"

"I can't."

"Why not?"

"Look"

There were a bunch of dismantled tractors and trucks in front of us but no more road.

"We'll I guess you better head back."

"You know the way?"

"Hell no"

I tried back tracking but started seeing houses and I hadn't seen before and went back to the last fork. I saw more houses I hadn't seen before so went two forks back, before realizing I was hopelessly lost.

I weighed my options. I was almost out of gas so driving around all night was out. I though about pulling over and sleeping in the car but couldn't find a shoulder on the curvy mountain road and drunken maniacs kept speeding by at high speed I was afraid someone would hit us. I tried stopping a few cars without success. I considered pulling into a driveway but though the owner might shoot first and ask question posthumously.

I finally got a pick-up full "good ole boys" to stop. They looked spookily like the guys from *Deliverance* and I hoped I was not going to made to "squeal like a pig."

"Hey you know this guy?" I asked pointing to a drooling Haze.

"Yes Sir, that's Hasil."

"Hey Hasil it's Goober how yah doooing?"

The Haze mumbled and drooled some more

"You know where he lives?"

"Yes Sir it's real easy you go down to the bottom the hill turn right, pass the church turn left...go left at the fork..."

After a two or three turns of his directions I was lost. I explained that I had never been in West Virginia before and was very drunk and asked if they could lead the way.

"Sure, no problem Sir."

Goober speed off before I could get back in the car. In my drunken state it wasn't easy to keep up with them on Madison's roller-coaster like roads. Eventually we got the top of one hills were Hasil told me to "Keep on going!" and turned down an incredibly steep dirt trail. I wasn't sure Mom and Dad's Chevette would make it.

At the bottom was a clearing with an all but collapsed shack, the remnants of an outhouse, some rusty old cars, a NYC bus and about a dozen howling scraggly mutts. There weren't any bowls just a giant sack of dog food ripped open and spilt on the warped porch

"Hasil get up we're home "

"You live here?"
"No, YOU do!"
"Are you sure?"
I this point I though I'd been set up. But Goober and his buddies helped Hasil into bed. Once inside I knew we were in the right place, there was Hasil Adkins memorabilia every where.
Hasil was up before I was. I saw him mixing a screwdriver in a coffee mug and he asked me if I wanted some "tea." Hoping that some "hair of the dog" would cure my headache I accepted. He introduced me to his "wife," a paper-mache skeleton he explained she been dead for five years and would bury he in another two.
We went to a store in town to get "supplies" (booze). The girl at the register asked what I was doing in Madison. "Visiting Hasil Adkins."
"Who?"
She called all the other clerks but none of them had heard of him. I was surprised, he was know all over the world but his neighbors never heard of him.
I spent two night's at Hasil's and got plenty of good video footage. I met his friends and family including a 12 year-old nephew who knocked up a 14 year-old first cousin.
Sunday morning we went to a church service where the minister let himself be bitten by rattlesnakes and said he was protected by the "Holy Ghost."
All and all it was one of the most interesting weekends I'd ever had.
A couple of years later I was booking a GG Allin tour and arranged a double bill at the Levee. The two of them met and sang together in a house near the club. That was the tour that Dee Dee Ramone was supposed to play so I fantasized about the three of them meeting. Dee Dee of course bailed out. That story will have to wait though.
Anyone interested in getting ■ 90 minute VHS, Video CD, or DVD of my adventures with Hasil should write to lenbrasil@yahoo.com

**Admiral James T.** - In 1994 Swiss prodigy Admiral James T. met himself in his bedroom, and after a few jam-sessions he decided to be a band. Since then he mastered many dangers as the chief-captain with guitar, bass, organ, drums & a thousand voices, he went from storm into shallow water and back, always with the mission to find the most beautiful pop-pearls and to salvage the Beatles from their yellow submarine. Admiral James T. is the alternative to what popmusic is today. No computer doin' all the sounds - just one man.. Whether pop, beat ,rockabilly, punk, country or any-thing else - the man known as theliving music-encyclopaedia might do it all! Born ■ David Langhard in 1976, heplays or used to play with other bands like bei John Lenin, Guz & dieAverells, Zloty Machine, the Pea-cocks, Les Congelateurs, NordpolMcCartney, Freund Stechpalme or Neutral Zone. Live he plays guitar (and sings) and has his music "syntheticly rebuilt", bass & drums come from ■ DAT and sound like old synth-stuff. So live it's sort of Daniel Johnston meets early Depeche Mode; it's completely different from his accomplished, excellent (and numerous) records. (PK)

**Aelters** - Melodic LAPTOP artist.

**Aerospace Soundwise** - the solo project of Todd Carter (of TV Pow and Flexible Products), Aerospace Soundwise explores experimental audio via live and/or multitrack mixing using DAT field and environmental recordings, sampler, piano, organ, canjo, vinyl manipulation, midi computer, synthesizer boxes, and CDs. He has a solo CD available on Lucky Kitchen.

**Afra** – Japanese HUMAN BEATBOXING artist. Known ■ the Tonguetablist.

**Aiax** – A MIDI and guitar BEDROOM BAND who records and releases music on MP3 at KINGARTHUR.COM as part of ■ music collective. The tracks he does himself he refers to as done by "an original hard-rocking one-man-band." Aiax also plays bass, acoustic guitar and does drum programming and mixing. (WT)*Air Guitar*- **One of the ultimate solo-instruments, the Air Guitar is an invisible, imaginary guitar played by fantasizing would-be rock gods when inspired by some audible riffage.**

***Air Guitar World Championships*** – There are actually good-spirited, but very serious, international competitions for air guitar prowess. In 2002 national winners from around the globe will compete for the world title at the Oulu Music Video Festival in Finland. These competitons have been gaining momentum since the mid 90s. Excerpts from the competition rule book: Air Guitarists' guitars must be invisible, i.e. air. Air Guitarists can play electric or acoustic air guitar,– or both of them. In the finals, contestants play two one-minute rounds:
a. Self-chosen song. Contestants must bring their own song on ■ CD or Minidisc (with exact starting point marked). One-minute clip is allowed.
b. Compulsory, which is the same song for everyone and is to be announced few minutes before the finals.
Help from personal air roadies is allowed. Air guitarist's performance must be ■ solo performance. Duets or backing bands –air or real– are not allowed.

**Akhenaten** (see **JUDAS ISCARIOT**)

**Pheeroan Aklaff** - (See *SONGS TITLED "ONE MAN BAND"*)

**Scott Alexander** (See **PROFESSOR WASHBOARD**)

**Alternative Scat Man** (see **E.J. BRULÉ**)

**Amazing Willie the One-Man Band** (Melody in Motion/ Waco #2414) (see *ONE MAN BAND TOYS, ONE MAN BAND COLLECTIBLES*) One of the best One Man Band toys/collectibles, this hand painted porcelain figure plays several instruments including an accordion, harmonica, horns, drum, and cymbals to the tune of John Philip Sousa's "Stars and Strips Forever." Torso moves back and forth as foot taps up and down. The musical tune is played by a battery-operated tape player. (WT)

**Ambidextrous** – ELECTRONICA ONE MAN BAND from Moscow, Russia. The style of his music varies from melancholic IDM and ELECTRO to dark environmental TECHNO. (PK)

***Ambient Music*** – Though difficult to define, Ambient Music is a genre (or, more often, a nametag to put on unclassifiable soundmaking) that encompasses atmospheric, instrumental, uniquely structured music. While many associate it with relaxation ("Chillout" is another term for the music) often experimental solo artists explore far different "atmospheres" and ambiences (see NOISE).

**Ambrosia** - The album cover art for the LP *Road Island* (Warner Brothers, 1982) by the early 80s rock band Ambrosia features ■ classic One Man Band performing on a tiny, comical, deserted island. Ambrosia was actually a full band with multiple members, and was using OMB imagery for absurdist effect here. (JA)

**Tom America** (see **TOMMY SUNSHINE**)

**Bill Anderson** (see *SONGS TITLED "ONE MAN BAND"*)

**Laurie Anderson** - Best known for *O Superman*, perhaps the only piece of serious avant-garde music ever to hit #1 in any major Western nation (i.e., Britain), Laurie Anderson (b. 1947) has always existed on the borderline between performance art and music proper. Typical of her early musical performances was one episode during her NYC art-school days when Ms. Anderson played violin on the walkway of the Brooklyn bridge, her ice-skate-shod feet encased in a block of ice. Anderson fiddled until the ice melted, then presumably went home. The freak success of "O Superman" (a 10-minute track featuring little besides a percussive sample of Anderson saying "aah", a Vocoder, and ■ faint synthesizer drone) enabled Anderson to realize her dream project: ■ four-and-a-half hour live performance and music piece entitled "United States" which, given its indulgent length and stunning visual elements, is better appreciated in its truncated, 2-hour VHS incarnation than on the complete five-disc audio version of the work. Parental discretion when viewing the tape is advised, as there's a really, really cool sequence midway through guaranteed to inspire more creative children to try shoving a light bulb in their mouth. (EH)

**Anderson Briefcase** (see **PETE AND ANDREA**)

**Andrew May 23rd 2007 Peterson** (see **KALLIKAK FAMILY**)

**Andrew W. Gaspar** – Boston-baed KARAOKE, breakbeat collage. Somewhat hiphop NOISE ARTIST/NOISE DEEJAY. His records with computer and records, his live act utilizes 2 turntables, vestax mixer, and pedals.

**Andrew W. K.** (see *STUDIO OVERACHIEVERS*)

**Buzz Andrews** – Since the 1980s Andrews has operated as a ONE MAN BAND FOR HIRE out of the Dallas area. From Andrews' press kit: "When he plays along with his accompaniment equipment he can fill a room like a four piece band. He plays a Neil Young number on his acoustic guitar and then wails out a blues number on his harp and fender telecaster guitar. He is truly ■ one-man band and he definitely knows how to get the audience into a groove." (WT)

*Angelic Organ* (see *MUSICAL GLASSES*)

**another electronic musician** – Very active (as a club DJ and ■ a recording artist) California-based ELECTRONICA ONE MAN BAND.

**Anton Maiden** – A KARAOKE cyber-superstar, this visionary Swedish teenager makes records and releases to MP3 his own versions of Iron Maiden tunes!

**Aphex Twin** – ELECTRONICA ONE MAN BAND made up of Richard D. James. James' work ■ a remixer, D.J. and programmer has had amazing commercial success, despite his continually challenging pop aesthetics. He has experimented with NOISE by spinning sandpaper on turntables at live shows, and he has taken AMBIENT music to extremes.

*Arkansas Beartrap* (see **SCOTT ALEXANDER**)

*The Armless Man* (see **CARL UNTHAN**)

*Armonica* (see *GLASS HARMONICA*)

*Armor of God* (see **CLANG QUARTET**)

**Louis Armstrong** – No, not Satchmo, this L.A. is a Chicago BUSKING newcomer who plays the unusual combination of conga, harmonica rack and jingle bells (they are on his wrist) in a theoretically musical manner.

**Ben Arnold** - Born in Montreal in 1963, Ben was successively a cook, ■ bodybuilder on cars and a construction worker, before being inspired by his mentor Mario Gaudette to be ■ BUSKING One Man Band. He has travelled to Japan, Great Britain, Belgium, Germany, Italy, the Czech Republic, France, Spain, the United States and of course Canada performing. Playing simultaneously of five instruments Ben Arnold is considered one of the best One Man Bands in the world. His rig includes guitar, harmonica and drum-on-back. (PK)

**Rick Arnold** – The Springfield TN based ONE MAN BAND FOR-HIRE plays electric guitar and harmonica backed by tracks that he programmed himself. Rick plays his unique brand of 50s, 60s and 70s Rock-n-Roll and Country oldies at (amongst other locales) RV Resorts, Senior Citizen Groups and State Parks. Rick's shows also include his airbrush demonstration where he paints a 32 x 40 picture right before your eyes, while singing ■ song. (JA)

**Arrid** - Ian Widgery's ELECTRONICA ONE MAN BAND notable for progessive, funky songs and remixes.

**Joseph Arthur** - Utilizing an array of pedals, tools and electronic gadgetry in live performance, Arthur builds ■ mesmerizing rhythmic tapestry of guitar and percussion patterns, multiple harmonies, loops and ambient sound to underpin his gripping tales of life. As a lowly guitar tech dude he sent an unsolicited demo to Peter Gabriel, which lead to Arthur's signing, a series of moving, experimental albums,and a Grammy nomination.

**atb**- Pleasant and catchy trance **ELECTRONICA ONE MAN BAND**. (SM)

**Robert Atkins** – (see *HE FOUND A STAR*)

**The Atlantic Manor** – Rick Sell's moody, prolific recording project goes the JANDEK route by sending cases of his many CDs to zines and radio stations to distribute to those interested in the minimalist, spooky, odd music. This outsider DIY recording artist combines the best of BEDROOM BANDS with unique, humid Southern sensibilities, mixed in the darkest corners of ■ mind. (WT)

**Atom and His Package** - This guy (actual name Adam Goren. It's so fun to out people when you're "the media") definitely falls into the love him or hate him category. With song titles like "If You Own the Washington Redskins You're ■ Cock," "Hats off to Halford" (about Rob Halford outing himself), "Sting Cannot Possibly Be The Same Guy Who Was In The Police" and "Me And My Black Metal Friends," you ought to know you're going to stir up some reaction from people from at least one of the following demographics: metal fans, Police fans, people who love or hate homosexuals, and the foulest demographic, football fans! Anyway, Adam seems to generate a lot of flack from easy targets, which I think is pretty funny. What really seems to irk people though is Adam's irreverent screechy vocal delivery. Well, it irks people who don't like him. I should point out that there are ■ lot of people who like him. Me included. Though fully embraced by punk/d.i.y./all-ages clubs crowds (he used to be in the band Fracture), his music really falls into the clever Ween/They Might Be Giants realm, but stands alone with its unique vibe...a lot of which comes from the One Man Band aspect. Atom's "package" is a QY 700 music sequencer (and subsequently, other models) and he tours and performs extensively singing and playing guitar along with this electronic backing band. Because of the electronic vibe there is a New Wave 80s groove to his eccentric tunes, but he seems less like Depeche Mode and more like Jonathan Richman in that it's always the lyric and concept that perseveres. (CB)

**Alex Attias** – Contemporary DEEJAY/producer from Laussanne, Switzerland known for adding a Jazz sensibility to Drum and Bass and House style productions. Also records as Catalyst and Mustang.

**Aube** – A solo project, begun in 1991, by Akifumi Nakajima of Japan, Aube is often considered a NOISE ARTIST or is associated with the Japanese NOISICIAN scene, but the minimalist sound-maker contends, "I don't think of myself as a musician or an artist. I'm ■ designer. I therefore consider my sound works tom be designs as well."

**Audio Prehistory** – Mobile, Alabama based "Electronic Abstract" artist. One of the most interesting experimental soundmakers working today.

**Louie Austin** – Basically, the "gimmick" here is that progressive dance-label Kitty Yo has coupled a senior-citizen discount eligible lounge singer with some modern music. Louie Austen spent the last few decades living the high life in Vegas, baby, an old-skool crooner cut straight from the Sinatra cloth. Moving to Austria in the late-'90s, he hooked up with Patrick Pulsinger and Mario Neugebauer, two dance producers with an eye for ■ gimmick. But his record 'Only Tonight' became much more than mere cabaret: it is the sound of a showman reborn. Acid-flecked Balearic disco gems like 'Music' rub up against the finger-clicking Brazilian bossa nova rhythms of 'One Night In Rio', and

best of all, the extremely lewd 'Grab My Shaft' features guest rapping by Kitty-Yo's dirty auntie Peaches. He's old enough to be... well, her father, at least. But she still raps about wanking him off anyway, and it's very good. Louie's standards may have fallen, but his value's gone through the roof. Seems they do sing 'em like they used to, after all. (PK)

**Johnny B** – Inspired by media reports of JOHN TIMOTHY, Boston's John Bushel rigged up a van so that when the back doors opened an inventive, impressive piano-stage was revealed. Beginning in 1979, he took to crossing the country in the sleep-in vehicle, finding receptive audiences for his solo Rock & Roll piano shows wherever he parked.

**Baba** – A rapper who released a mellow, Tribe called Quest-esque CD called "Mind Music." Baba is one of the most interesting HUMAN BEAT BOX artists working today. He goes beyond traditional Beatboxing by certainly taking Australian influences (he beatboxes through a DIDGERIDOO) and I suspect being inspired by lots of bong hits.

***Baby Genius: One Man Band*** – The ONE MAN BAND TOY by the Jakks Pacific Inc. toy company is an alligator with keyboards and noisemakers attached to his body making him a One Man Band Cyborg of sorts. (WT)

**Baby Gramps** – The man behind "yo-calisthenics & stunt guitar." Baby Gramps is a Pacific Northwest legend. "Baby Gramps has created a highly developed and completely original concoction that is easily the most intriguing synthesis to come out of the roots revival of the late 20th century," says Glenn Howard of the American Musical Heritage Foundation. Drawing on Delta blues, old-time country, novelty Klezmer, early Hollywood, Tuvan throat singing, and contemporary improvisation, Gramps evokes Uncle Dave Macon, Blind Blake, Ornette Coleman, Captain Beefheart, and Popeye, all in one breath. With Tuvan-influenced vocals, he seats the blues three notes at a time, and suspends conventional notions of timing, timbre, tempo, and pitch with his inimitable scribbling technique on his National steel guitar. The Oregonian is one of the most brilliantly comical and inventive Modern vaudevillians working today! (PK)

**Badly Drawn Boy** – Damon Gough is the sole musician in this studio overachiever (see Studio Overachievers) pop band popular on the British Alternative music circuit.

***Bagpipes*** (see ***PREHISTORY OF ONE MAN BANDS***)

**Stephen Baird** – Baird, in addition to being a BUSKING solo-musician (his street musician days were showcases for his dulcimer skills) became a historian of street musicians and an activist. In 1972 he used the antiwar activism skills he developed in the 60s to uncover a nineteenth century law that allowed the licensing of New York street musicians and in 1973 successfully lobbied to update the law to legalize busking in New York.

**Andy (Accordion Man) Bakke** – Florida-based accordion player, who experiments with MIDI music sounds. His MIDI website, which featured Cajun and Zydeco music is the premier CZ MIDI tune location in the country (go to http://members.aol.com/acerdnmn/ and click on "Andy's Cajun Midi Page" and listen to some of the excellent CZ MIDI renditions). Recently he has been recording in the Mp3 format making tunes available via the WEB for the new technology (visithttp://artists.mp3s.com/artists/15/__accordionman_.html) (PK)

***Ballpark Organists*** – In the late 19th and early 20th century as baseball became America's national pastime full bands and small orchestras would entertain the crowd between innings. Though baseball and organ music became closely associated, it wasn't until 1941 when Major League Baseball introduced its first organist, Roy Nelson of the Chicago Cubs, realizing that one person with a good enough instrument could replace a whole band (Gary Pressy, by the way, has been the Cubs' organist for the last 15 year). Chicago actually has been at the forefront of stadium organ shenanigans, as Comiskey Park organist NANCY FAUST was the first to replace the standards associated with the genre with Rock & Roll. (she introduced "Na Na Hey Hey Kiss Him Goodbye" to sports) Baseball wasn't the first sport to feature stadium organ. Ask your Canadian friends, hockey had it first! Again Chicago was in the mix. Al Melgard represents the old school of stadium organry on the grandest scale. An organ instructor/demonstrator for Dan Barton, he eventually became associated with Barton's greatest creation, the Chicago Stadium organ! The world's largest theater pipe organ (40,000 pipes) at the Chicago Stadium was an instrument far grander than even the most dedicated Blackhawks fan deserved. It was installed in the late 20s, and Melgard took over by the early 30s and played for the Hawks and eventually the Bulls for decades. Melgard recorded a number of LPs on the instrument. Melgard's student Frank Pellico played on the organ until it was removed, and played on its replacement until the stadium was destroyed in the 90s. More stadium organ tidbits: When the Dodgers played their last game at Ebbets Field, Gladys Gooding ended things by playing "Say It Ain't So." When Carlton Fisk hit his game-winning home run Game Six of the1975 World Series, Red Sox organist John Kiley played Handel's "Hallelujah Chorus." And note that though he wasn't a ballpark organist *per se*, Denny McLain, the major league's last 30 game winning pitcher, released organ records. He is now a convicted drug felon. (JA)

**Afrika Bambaataa** - Though, in many respects, Afrika Bambaataa is just a two-hit, one-trick wonder, he's undoubtedly the greatest two-hit, one-trick wonder since Chubby Checker, and far more influential than Chubby ever was. His 1982 club smash "Planet Rock" fused hot African-American funk with icy German synthesizer music (by way of a prominent Kraftwerk sample), thereby assuring – in the course of five mind-blowing minutes – that nearly all Black music produced in the following two decades would be electronic in nature (see ELECTRONICA, TURNTABLISTS). While "Planet Rock" and its follow-up "Looking for the Perfect Beat" (itself unrivaled as the ultimate 80s breakdance track) were enough to guarantee Bambaataa a place in hip-hop's Hall of Fame, his contributions to rap were not limited to the music itself. In later years, Bambaataa took many younger groups under his wing – including A Tribe Called Quest, Queen Latifah, and the Jungle Brothers – imparting to them his positive, Afro-centrist "Zulu Nation" philosophy, and establishing himself a spiritual leader in hip-hop, in addition to a stylistic trailblazer. (EH)

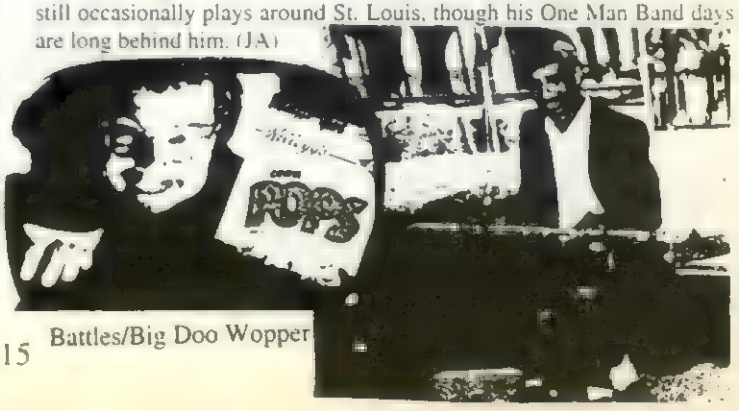
**Banco de Gaia** – Toby Marks' neo-psychedelic, groove-infested multi-cultural soundscape recording project.

***Bandola*** (see ***VANDOLA***)

**Moe Bandy** (See ***SONGS TITLED "ONE MAN BAND"***)

**Banjo Tom's One Man** band (see **JINGLES ONE MAN BAND**)

**Tommy Bankhead** - St. Louis Blues music legend eventually made a name for himself playing with Woodrow Adams and the 3 B's, JOE HILL LOUIS, HOWLIN' WOLF, Sonny Boy Williamson, Elmore James, Henry Townsend and his own groups The Landrockers and The Blues Eldorados. But before becoming a collaborator, his early work explored the One Man Band genre. Born in Lake Cormorant, Mississippi on October 24, 1931, Bankhead started at age nine on Jews harp, then went to harmonica, then guitar at the same. He eventually began playing drums, harmonica, and guitar at the same time. Bankhead still occasionally plays around St. Louis, though his One Man Band days are long behind him. (JA)



Battles/Big Doo Wopper

**Barabbas** - Satanic Ambient harsh NOISE ARTIST. Gestas The Theif, sole member of Barabbas, uses detuned guitar through distortion and big green MXR analog delay pedal to turn what would be metal into washes of atmosphere that envelop the listener in some burning, yet tranquil, cell within Hell. Also recorded as Sheet Ghost, using a Farfisa organ in place of detuned guitar for similar, yet totally different, effect. (SM)

**Baragon** - A sound project of Boston NOISE ARTIST Peter Foti.

**Barcelona Red** – 1970s Venice Beach BUSKING solo sax musician.

**Giorgio Barel** -Walter Pierucci, alias Barel, began his career in 1980 playing in Italian and Danish pop groups (ABBA style) before becoming a One Man band (electric/acoustic guitar, flutes, keyboards), in 1988. Since then he has gone on to International success perfroming in across Europe, in South America, and in Africa (he is huge in Cameroon).

**Miles Austin Barker's One Man Band** – Barker's Illinois based One Man Band describes its' sound as "one-man midwestern blues punk junk dig down rock n' roll howl cornfield stomp kick strum and wail." (WT)

**Lou Barlow** (see ***BEDROOM BANDS***)

**Will Barnes** - (See ***SONGS TITLED "ONE MAN BAND"***)

**Barney Magical Music Cd-Rom Playset** – This musical computer game (**SEE *ONE MAN BAND TOYS***) features the famed purple dinosaur and has a One Man Band option where Barney plays with himself.

**Barrel Organs** (see ***ORGAN GRINDERS***)

**Dan Barton** (see ***BALLPARK ORGANISTS***)

**Perry Barton** – Nashville ***ONE MAN BAND FOR HIRE***.

**Fran Baskerville the Singing Psychic** – Baskerville not only psychically predicts and sings - she's Texas's foremost finder of lost persons! A 1987 LP, *Frances Cannon, the Singing Psychic*, featured 16-track synth-rock backing as Fran talk-sang in a loopy Lone Star drawl about UFOs, miracles, and earthquakes destroying California. Her 1999 CD, *Songs from Beyond*, was decidedly lo-fi, featuring a renamed Frances Baskerville (her middle name) sounding more like a pubescent Southern belle coyly singing KARAOKE-style over recognizable instrumental records that were unrelated to her daft lyrics. On "JFK-I Was Their" [sic], our colorful clairvoyant describes eye witnessing Kennedy's assassination from the grassy knoll-while the melody of "Ode to Billie Joe" percolates in the background. Fran discovered her psychic abilities after a near death experience involving an 18-wheel lumber truck. Though she suffered broken ribs, a damaged neck artery, and had "I holes of lumber" in the retina of her eye, Fran survived and from that day, like a certified member of the Justice League of America, she decided to apply her new-found clairvoyant powers to the forces of good engaging in "psychic detective work and ghostbusting." Her firm, Baskerville Investigations, specializes in "missing children, insurance claims, and surveillance: Her Web site boasts that BI has found over "9,000 missing persons, more than anyone in Texas." (Though several thousand, she has explained, were found in one fell swoop when she took out a cult) For her live musical performances Fran accompanies her songs on uniquely-executed acoustic guitar. (IC)

**Bathory** – Perhaps the evilest BLACK METAL ONE MAN BAND. Swedish act Bathory was originally intended by creative mastermind Quorthon to be a full band, but creative differneces led to much of his best work being recorded as a solo act. Formed in 1983, Bathory has consistently released fats, brutal Death Metal/Black metal, with a stage show that has Q breath 15 foot flames! Though he has found real collaborators over the years, it is understood that bathory and Quorthon ar eone and the same!

**The Bats** (see **DANNY HUTTON**)

**Gentleman John Battles** - Mr. Battles has been detonating his own brand of distortion-laden Rockabilly/Garage music for over twenty years. Armed only with a guitar, a vintage fuzz-inducing STOMPBOX and an encyclopedic knowledge of B-culture history, Mr. Battles is a Chicago treasure. 1982 – Dallas based John Battles' forms his first band while still in high school, Born In An Elevator. 1984-86 - Battles performs as a zombified Elvis Impersonator, fronting Elvis From Hell. 1984 - Battles begins his solo act/one man band career with an act called Neutron Prom, which features Battles performing along with cassettes. 1985-86 - Battles collaborates with The Shitty Beatles, a band later mocked in the movie *Wayne's World*. 1986 - Battles plays with Graceland, a band that would go on to release recordings, but after John had left the group. 1986-1987 - Battles begins playing solo with just his guitar as simply John Battles and acquires the fuzzbox that would become his signature. He relocates to Chicago to continue his assault on unsuspecting music venues. 1993 - John, writing and illustrating for *Bad Trip* zine, and later for *Roctober Comics & Music* magazine, is renamed Gentleman John Battles. He would also perform music under this sobriquet. 1995-2000 - Battles performs in a number of duos and trios with names Like Sick, Sad and Sober & 13th Floor Elvis Impersonators. What all these acts have in common is that they existed for only one public performance. The most promising of these, actually a full band, The Daughters Of Frankenstein, also proves to have a one performance half-life. 2000 – After 18 years Gentleman John Battles releases his first recording, "Werewolf of Wicker Park" on the *Chic-A-Go-Go Soundtrack* CD (Beluga).. 2002 – The international music scene unites to pay tribute to Battles with a tribute album with Battles-inspired tracks from such artists as Demolition Dollrods, Brian McMahon (Electric Eels) and Happy Supply.

***Battle Sounds*** (see ***TURNTABLISTS***)

**Ari Baumann** – Since the 1980s, Brooklyn based Ari Baumann has been providing Jewish communities all over the world with lively and beautiful music. A Jewish-themed ONE MAN BAND FOR HIRE (he also has a duo and other singer-musician configurations if the price is right), Ari promises, "when you call for your simcha or occasion, you can be assured that you're getting the most talent and the most up to date and state of the art equipment and instruments featuring 'The All New Full Surround Sound.' " Specializes in Bar Mitzvahs, Bat Mitzvahs, Sheva Brachos and Vorts.

**BBQ** - Canadian R&B/Rock & Roll One Man Band (also a member of Los Sexereenos and Spaceshits) BBQ plays bass drum and tambourine with one foot, snare with the other and also executes guitar and singing all at the same time, no overdubs.

**Beatmaster T** – Beatmaster T was MC Chill's HUMAN BEAT BOX.

***Beat Stick by Noble & Cooley*** – An instrument made for the young (and for creative One Man Bands, that consists of a drum, bells, horn, strings and cymbals on a stick. It is 42 inches long and the drum part is 8 inches across.

**Emil Beaulieau** (see NOISE D.J.s)

**Beauty** - Scott Evans' BEDROOM BAND plays synth/guitar heavy music, that's delicately constructed despite its weight. (WT)

**Beck** - Beck Hansen (born 1970) is perhaps the biggest current major label artist with the most ties to ONE MAN BAND angles. He's been a lo-fi BEDROOM BAND and a high end STUDIO OVERACHIEVER, he's been a BUSKER and a folkie SINGER/SONGWRITER. He's been a HUMAN BEATBOXER. After some indie releases with his Blues/Hip Hop/punk/scat hybrid hipster music Geffen Records signed him up, and the rest is modern minstrel show history! (WT)

***Bedroom Bands*** - The Bedroom Comes Alive: An Overview of the Solo, Indie-Rock Movement of the Mid-90's by Chris Butler

"Punk Rock" is often sited as the great equalizer in terms of who could be in a band. You didn't have to have the musical ability of a Hendrix, Page or Osmond to be in music. But most punk bands were reliant on traditional recording studios to get their record out. It took a technological development to completely level

the playing field. With the advent of the 4-track cassette tape recorder, one could make music without the hindrance even of other band members. My first experience with multi-tracking, as I'm sure was the same with many others, was with a Fostex X-15. Someone lent me one in the mid 80's. You could record 2 tracks at a time, it had a pitch control so you could speed up your voice to sound like the Chipmunks or slow it down to imply that you are the devil. You could eq the hell out of the master outs and you could pan tracks across your headphones in Krautrock homage. I indulged in the same sonic shenanigans that a lot of you probably did (Hey, I'm Lou Reed! 12 ping-ponged tracks of pure feedback!) and I could see the potential for both good and evil that such a device could create. If a musician could be liberated from the collaborative environment of a band, it could allow his or her true genius to shine through, unsullied by the influence of others. Or, it could release giant, self-indulgent quasi symphonies or overly confessional sob stories that could bypass the clear-headed criticism of a sober band mate. And in the 1990s, there seemed to be a nebulous group of self recording performers that dabbled in a more introspective, perhaps a more melancholic brand of solo expression. I like to call this genre Bedroom Rock, and though it is mostly perpetrated by solo musicians using overdubs, they are often referred to as Bedroom Bands (also Home Tapers).

**The Instigators**

I'm looking at you, Lou Barlow. After his unceremonious removal from the J. Mascis Experience (aka Dinosaur Jr.) in 1989, Lou turned his energies to home recording in group settings (as Sebadoh, Folk Implosion, etc) and alone (as Sentridoh). Anyway, the Lou aesthetic seems to be the juggernaut that launched a thousand indie solo projects. Lou's recordings were immediate, playful and very catchy. He would use whatever instruments were handy, and mix up the orchestration to vary the sounds over a full release. I think once his recordings were disseminated (primarily by California's Shrimper cassette label) he set a standard and a pattern for home taping acts to follow. Unfortunately, not many would create music of this caliber. Reference *Sentridoh's Winning Losers* on Smells Like Records for a good introduction to Lou's home made solo sounds.

Another denizen of the Shrimper label and pioneer of bedroom rock, John Darnielle, better known as The Mountain Goats, concocted a unique sort of indie/folk/rock blend. This was comprised of influences ranging from Pete Seeger and Phil Ochs to Bob Dylan and Tom Waits, and then mixed with the thoughts of some crazy lexiconographer or research scientist or something. Mountain Goats songs rarely progress in a traditional verse, chorus, verse, bridge, chorus way. They usually follow a linear, narrative structure. And they are frequently littered with references to classical literature, traveling, transformation and intense passion. John is also one of the legions of home tapers that not only eschewed fellow band members (for the most part) but also the 4-track. In a 1996 interview John proudly proclaimed "You put almost anybody in front of a four-track and they're going to put in two tracks too many." Most of the Mountain Goats songs have been documented on a boom box through the built in condenser mics. John has dubbed this recording technique "bi-fi" as a response to the sometimes derogatorily used term "lo-fi" which was often used to refer to home tapers. John was in a band called Congress in the late 80s, then moved on to the Mountain Goats in the early 90s. To experience the Mountain Goats I recommend the *Zopilote Machine* CD or the 3 volume singles and compilation track collections on 3 Beads of Sweat. Look for future releases on the venerable 4AD label.

And it wasn't just men (boys?) who were heading to their bedrooms and their 4-tracks in the early 1990's. Liz Phair has probably seen the most commercial success for someone who started out recording their own stuff by themselves (ass Girly Sound). In 1991 Liz recorded 32 songs in reaction to a dare from a friend. Dubs of her tapes found their way to Matador records, and I probably don't have to tell you what happened from there. Anyway, bedroom rock is just boy's fun!

**The Side Project**

While some musicians drifted off from bands permanently to pursue their bedroom rock careers, others have released sporadic solo offerings while maintaining their connection to a full time band. For example, Mac McGaughn has made a number of solo, homemade recordings as Portastatic. Portastatic songs often sound like slowed down demo versions of tunes for Superchunk, Mac's regular band.

James McNew, the bass player from Yo La Tengo has numerous releases under the name Dump. Dump recordings often feature vintage keyboards and a very Yo La Tengo-ish sensibility.

Stuart David from the Nick Drake-inspired Scottish ensemble Belle And Sebastian has put out a single and an LP as Looper. Stuart has replaced the bedroom rock standard 4-track with an array of samplers. Looper is pioneering a new genre I like to call folk-tronica.

**The Virtuosos**

While the development of the 4-track cassette recorder was liberating for many musicians, it could just as easily create limitations. A 4-track was great if all you needed was 4 tracks. But if you wanted to record more than 4 individual tracks, you had to plan ahead to leave at least one of the tracks open to "bounce" or "ping pong" a mixed section to. This process becomes exponentially difficult while trying to maintain a stereo mix throughout the course of a song. Plus, each time a track is ping ponged, the signal loses fidelity and tape hiss is added. Some home tapers became very scientific and ingenious and found ways to deal with the 4-track's inherent limits. Some exquisitely recorded music was produced in this way. Linda Smith is one of those that transcended these limitations. A singer/songwriter from Baltimore, Linda started recording her music at home and sent tapes to area radio stations. Through word of mouth, Linda established a network of dedicated fans enamored with her songs. Her music picked up where bands like Delta 5, the Modettes, the Au Pairs, the Slits and the Raincoats left off. Decidedly inspired by these British post-punk bands, Linda added more personal and more particularly American, urban elements. She often kept the primal rhythm of some of the aforementioned bands, but added overdubbed vocal harmonies and innovative instrumentation. A CD of songs from her tapes called *Preference* is available on Harriet Records.

Another master of home recording is Fred (or F.M.) Cornog, the sole member of East River Pipe. Fred developed a style of production and song craft that is closer to radio-friendly pop than that of many of his bedroom rock contemporaries. Fred recorded a number of songs on a Tascam Ministudio in the early 90's and put them out as singles on a label he ran with his girlfriend. A compilation of these singles came out as a CD in 1994 (*Shining Hours In A Can* recently re-released on Merge) and together the songs resonate with the power of a whole album. East River Pipe has always struck me as the melancholy output of an East Coast born Brian Wilson. Fred continues to record and put records out on the Merge label.

Guitarist Loren Mazzacane Connors displays his virtuosity in a realm other than recording prowess. Connors was initially instructed to play violin and also as a visual artist. But after a stint as a bass player in a rock band, he focused on the guitar as his primary instrument. He took the same scientific and limitation destroying attitude that others had used in recording technique, and applied it to his guitar playing. Much of Connor's catalog consists of reverb drenched, expressionistic soundscapes. Connors also excels at proliferation. His first releases were a series of LP's entitled *Unaccompanied Acoustic Guitar Improvisations Vol. 1-8*. There was a volume 9 that was unreleased until it was attached when these were compiled on CD in 1999. In total Connors has released over 50 records, "making him possibly the most prolific guitarist in music" according to his website.

**New Zealand**

Something was percolating in tiny New Zealand in the '90s that sort of reflected the musical explosions in Seattle and Chicago during the same decade. Except in New Zealand, there were bands popping up in almost every part of the double island country. Included in this burgeoning scene were a number of fantastic, yet stylistically unique solo home tapers.

David Kilgour comes immediately to mind when I think of New Zealand and bedroom rock. Although also a member of the Clean, David really shines in a solo setting. Most of his tunes begin with an acoustic guitar base, then he adds vocals and a sometimes embarrassing amount of effects, instruments, etc. His playful attitude with the medium is what makes his already impressive songs transcend to a higher level. Also, he is the only home taper I can think of who makes reference to the hardware that allows him to practice his art. The main lyric of "Tape Machine" on an album of his demos is "Have you seen my new tape machine?" David has a new CD on Merge recorded entirely at a studio he has built in his house.

Alistair Galbraith took off in a decidedly more trippy direction than David Kilgour. Syd Barret and Robyn Hitchcock are where one might start to begin to describe Alastair's music. His antipodean accented vocals and occasional use of a Velvet Underground-esqe screeching violin track distinguish Mr. Galbraith's records. Also notable for his collaboration with American bedroom rocker John Darnielle for one single.

Chris Knox has a somewhat legendary status in New Zealand. He was a member of the first "punk" band in the country, Toy Love. And he helped found NZ's Flying Nun Records. After Toy Love, Chris and fellow Toy Love ex-member Alec Bathgate formed the Tenacious D precursors the Tall Dwarfs. Their modus operandi is musical observational comedy, recorded in whatever manner they feel like. Chris pretty much carries on in this way on solo outings as well. Chris's self portrait was featured on the cover of a recent issue of TapeOp magazine, the home tapers' bible. This further cements Chris's status in the annals of bedroom rock.

**The Future**

Anyway, as trends seem to resurface in roughly twenty-year cycles (the Fifties were aped in the Seventies, VH1 is having "Eighties Weekends" here in 2002, etc.), the practitioners of mid-Nineties Bedroom Rock will have a distinct advantage over musicians from other genres. They only need themselves to get the band back together! I'm looking forward to the Lou Barlow, John Darnielle, Alistair Galbraith package tour, "The Monsters Of Bedroom Rock" in 2015! (see also STUDIO OVERACHIEVERS)

**Ludwig Van Beethoven** (see JOHANN NEPOMUK MAELZEL)

**Adrian Belew** – To fans of FRANK ZAPPA, David Bowie, the Talking Heads, or King Crimson the name Adrian Belew would most likely generate reactions of "oh, that guy" based on Belew's extensive recording and/or touring with those acts. But that doesn't diminish the excellence of his numerous solo records, many of which were recorded as One Man Band projects. Belew started releasing solo records in 1982 (*Lone Rhino*, Island) but it wasn't until his third solo record, the all-instrumental *Desire Caught by the Tail* (Island, 1986) that he ditched bands and truly went solo. *Mr. Music Head* (Atlantic, 1989) and *Young Lions* (Atlantic, 1990) also display Belew's pop-oriented One Man Band skills, as does the fascinating in conception but not so successful in execution *The Experimental Guitar Series Volume 1: The Guitar As Orchestra* (Adrian Belew Presents, 1995). (MF)

**Duster Bennett** – - Born Anthony Bennett c.1940, Bennett was ■ dedicated British One Man Band (he performed in the style of JESSE FULLER and DR ROSS) and an energetic virtuoso harmonica/guitar Caucasian Blues act. He played the London R&B club circuit from the mid-'60s and was signed by Mike Vernon to Blue Horizon in 1967, releasing "It's A Man Down There" ■ his first single. Though known as ■ One Man Band live, his 1967 debut LP , *Smiling Like I'm Happy* had him backed by members of Fleetwood Mac. Regarded as one of the best harmonica players in England, he also did ■ lot of session harmonica playing (For Fleetwood Mac, Memphis Slim, Champion Jack Dupree and others) and was a member of John Mayall's Bluesbreakers. In 1974 he recorded for Mickie Most's RAK label, releasing a single, "Comin Home." Duster was killed in a car accident on in 1976 in Warwickshire returning home after performing with Memphis Slim. (JA)

**Beppo** – New Orleans via Paris BUSKING street musician (circa 1980) who accompanied his odd bongo playing with eerie saxophone-like vocals and bizarre tongue clicks. A number of physical ailments (wall-eye, one leg longer than the other) seemingly made Beppo a throwback to the era when street musicians were considered handicapped freaks who need ed charity, but a closer listen to his unique music made it apparent that he was a talented, amazing performer.

**Jacob Berendes** - "My music is sample-based stuff with modern edits. It is the true reflection of home studio technology. I'd like to think of it as the result of the punk rock DIY ethos applied to in-studio wankery rather than on-stage three chord bashing (not to disparage any three-chord bashers). Ultimately, I would describe my music ■ Dub Everything- a compulsion to mix and remix ever audible thing in my life. Not to make it better, just to make another version. And then my world and the real world can stand next to each other and you can subtract one from the other, and then you get me on the other side of the equals sign. This is how I will create my unholy army. Hmm. That's not much of an answer to your question. My music is a whole lot of music mushed up, with rhythm and caring and color and life-affirming pluck." More info (including mp3s) on http://www.fujichia.com. (PK)

**Brian Berg** – **STUDIO OVERACHIEVER** Berg makes clever commentary on contemporary foibles with music that sounds like a Steely Dan/MIDI ONE MAN BAND FOR HIRE hybrid.

**Michael Berk** – LAPTOP artist.

**Bert The One Man band** (see **DICK VAN DYKE**)

**Bevis Frond** – Nick Saloman's Indie Psyche project has always been remarkably high quality, even in the budget lo-fi BEDROOM BAND days before technological advances allowed him to become officially ■ STUDIO OVERACHIEVER.

**Big Doo Wopper** - Up until three years ago, I'd always bump into Big Doo Wopper either singing acapella on the street or accompanying himself ■ a Casio keyboard in the subway. The Doo-Wopper (real name: Cornelius Harris Williams) is ■ blind keyboardist and one hell of a singer who had an incredible presence even when he sat down behind the keyboard. Many of the musicians that I saw working the streets seemed to stick to the hits (for some, unfamiliar material + a busy subway platform = no money in the pot), but the Big Doo-Wopper had ■ bottomless repertoire that allowed room for obscure demo tapes that only the artist's mama would know about, and money-wise he did just fine. He had a perfect gospel-trained voice, and got a lot of mileage for just one man. All he needed was a microphone so his voice would carry better. As he once told me: "I declare before God, I'll show you some stuff that'll sho' 'nuff saturate your soul and take you to the Z. Frank House just as sure as I'm sittin' here!" Looking back, I'll be damned if he didn't blow my mind—after a while, I got to know him, even getting him coffee from Dunkin' Donuts and watching out for cops while he took ■ leak in the subway! When last heard from, ■ couple of years ago, he had retired from street performing for whatever reason, odd considering how he once passionately defended playing music in the streets (where'm I supposed to play, some nigga house?"), but then again, he's an excellent musician who should go farther. For decades he made no recordings, but there was a local 1992 commercial for a Chevy dealership that had his voice and keys on the soundtrack. However, in 2000 Delmark records wisely had Big Doo Wopper record an amazing album, *All In The Joy* for them. His eccentricities made him a difficult artist for the label to deal with, and there may by no follow up, but consider yourself blessed to be able to hear his amazing album which includes his own overdubbed four part harmonies, ■ Prince cover, an interview and inspirational music that will get you" all up in the jolly joy!" I recently saw Doo Wopper doing the BUCKET DRUMMER thing on North Michigan avenue...and for extended periods of time he would play some kind of internal song that had him jamming while executing his bongo hands a foot or so from the actual 'drum." It has to be genius! (JP, JA)

**Big Hair** (see *SONGS TITLED "ONE MAN BAND"*)

**Big John Musik Country One Man Band**– This German act is one babyfaced Aryan man obsessed with Johnny Cash and classic American country and performing on the Teutonic Honkytonk circuit since the early 90s. (WT)

**Big Little Band** – An Omaha, Nebraska ONE MAN BAND FOR HIRE. (WT)

**Big One Man Band** - Not just a one man band but a *big* one man band. Formed in the summer of 1999, BOMB the one man band, a.k.a. Bruce Humphries, was determined to make his high-octane rockabilly act sound as full as possible. In other words he wanted his one man act to sound like ■ "normal" three or more person rock band. Using every extremity available (well, almost) and no electronics (besides his amplifier) he has been able to achieve that difficult task. Usually clad in ■ pink or yellow tuxedo, Bruce will sing, play harmonica and kazoo while strumming ■ Gretsch hollow-body guitar that has a spring attached to the tuning head. Connected to the spring is a wooden dow rod and is used for beating the crash cymbal. Using his right foot, Bruce pounds the bass drum with ■ customized foot pedal that simultaneously taps a ride cymbal. His left foot is used for the snare drum that incorporates a lefty double bass pedal to pull off the drum rolls. The crowd favorite, however, is the hats Bruce wears during his performances. One is a batting helmet that has ■ stick attached and is used to beat a cowbell. The other is ■ child's fireman hat with a working disco ball. This hat is brought out to "set the mood" for the slow romantic songs. This combination of musical instruments along with Bruce's ■ of humor (lame pyrotechnics at the end of a song) makes BOMB's amphetamine hillbilly and cocaine blues hyper kinetic, knee-slapping fun. (PK)

**Biz Markie** – Born Marcel Hall in Harlem in 1964, The Biz became a name in New York Hip Hop as ■ member of Marley Marl's Juice Crew. Though he is beloved for his bizarre rhyme style (he isn't the best enunciator) and his off key singing (he had ■ surprise 1989 chart hit with the sour-crooned "Just A Friend") it is ■ ■ HUMAN BEATBOXER that he first made his mark., "Make the Music With Your Mouth" was the mantra, and the Bizmark did just that. Though certainly not the most

accomplished master of the Beatbox, the Biz is crucial to the artform's development as the performer whose humor embraced Beatboxing's absurdity. While masters of the FIFTH ELEMENT have proven that it has no limitations, the fact that it involves sounds that invoke fart noises, "raspberries" and spit flying wasn't lost on a man willing to sing about "Picking Boogers" and halitosis. The Biz made some of the funnest Human Beatbox records (and concert appearances) of anyone, and his legend and career are still growing He's been in the heart of Hip hop activity for close to two decades, first emerging as a teenager doing Beatbox backing for acts like Roxanne Shanté. In 1988, he got signed to an album deal that lead him to a major label, and he made Hip hop history when a successful lawsuit based on one of his uncleared samples led to a restructuring of Hip hop economics. He is still performing as a rapper, actor (in MEN IN BLACK II) and deejay. He released a new album this year, and appears in the Beatbox documentary BREATH CONTROL. Check out www.bizmarkie.com.

**Paul Blackman** – One Man Blues band who recorded an LP in 1957, "One Man Band for Folkways 02605 Best known for his recording of "St. Louis Blues."

**Black Metal One Man Bands** - The term Black Metal was coined by Venom in the early 1980s, and the extreme Brutal genres of Metal emerging at the time (Death Metal, Thrash, etc.) would eventually lead to a musical genre (theoretically) darker and eviler and more brutal than its predecessors. This came to a head in then early 90s with the Norwegian explosion of Black Metal (Mayhem, Emperor, etc.) with Viking/anti-Chrisitan/Fascist themes and awesome looking leather and "corpse-paint' monster costumes. Extreme enough musically (and in practice...the top bands burnt churches and decapitated rival musicians) to never go mainstream, this led to ■ underground that created the perfect setting for the Black Metal One Man Band to emerge. Because there was *only* an underground, tape trading and demos became as legitimate a release as anything, so a band recording something themselves and sending it to zines was as "real" as whoever was on the Xeroxed cover. Thus, the Black metal BEDROOM BAND was a totally legit activist in the scene, and unlike indie rock 4-trackers, Black metal One Mna bands took extreme pride in the quality of their demos. This led to an international army of bands interacting, and even if you were the only Black Metal fan in your town (or Country) you could just multi-track, get a photo of yourself taken with corpse-paint and a sword, create a spooky name and illegible logo, and be off to the races (or off to one superior race, to be more accurate). Over the years some of the best black metal has come from solo artists, and to be fair, not everything is fascist. But all is dark! (WT)

**Blevin Blectum** - Blevin Blectum is one half of the duo Blectum From Blechdom. BB's solo album *Talon Slalom* is a mind-bending trip, quite unlike most electronic records you've heard. This is dynamic sound/beat/loop collage that flows from fun, catchy and groovy to intense, dense and fractured. Blevin's solo work gets into deep sample-based sound design with extended themes, in comparison to the more lyrical songs and max/msp sounds of Blectum from Blechdom. (PK)

**Blind Tom** – Thomas Greene Wiggins, a/k/a/ Blind Tom, was one of the most popular American musical acts in the mid-1800s. Unlike other VERY SPECIAL ONE MAN BANDS, Wiggins wasn't an attraction because of his blindness; it was his musical ability that astounded audiences and that made him more a One Man Band than a regular pianist. By playing two different songs in different keys with his right and left hands while singing a third completely different tune simultaneously, he truly was a multi-instrumentalist on one instrument! Possibly a "Rain Man"-type autistic savant, Wiggins could remember thousands of songs, and part of his act involved challengers coming onstage and playing tunes, many of them originals, after which Wiggins would perfectly play them back, including any mistakes the challenger made. Though his act earned hundreds of thousands of dollars in his day, he received none of it, as he was born a slave, and then spent his post-emancipation years as essentially an indentured servant to his "agents," who were his master's son and widow. A tombstone was recently put on his previously unmarked grave by his descendents and fans.

**Blinker the Star** – Now a full band, this act began as a One Man Band as ■ BEDROOM BAND (actually basement, in this case) of then-22-year-old Toronto native Jordon Zadorozny.

**Jaap Blonk** – This mad-genius/word jazz/sound poet has collaborated with avante garde musicians for some time now, but has (in recent years) takes the SOLO VOICE plunge! Described by WFMU as "Cross a duck with ■ transistor radio and what do you get? Jaap Blonk, of course!"

**Bloodshot Bill** – Rockabilly Trash Barbecue Punk explosion from a Montreal mangler. After getting his nasty message across fronting the Hubcaps & the Guilloteens, Bill went the true solo One Man Band route, playing guitar and drums, with vocals. He has done recordings as a solo with overdubs, and his latest album is pure no-overdub One Man Bandism. His secret-weapon when he's playing: an old-fashioned STOMPBOARD he calls the "Blood Board!" Accurately described as "maniacally distorted...with accompanying obscene-phone-call, heavy-breather vocals," Bloodshot Bill is an old fashioned One Man band for the new millennium! Contact: bloodshotbill@hotmail.com (PK)

**The Blow** – Khaela Mahricich, previously billed as Get The Hell Out Of The Way Of The Volcano, is a solo performer and a STUDIO OVERACHIEVER. She tells stories through odd songs with unusual, jarring guitar style and commitment to challenging an audience. Her new album, Bonus Album (a bonus to an as-yet unreleased LP) ends with a party-game tutorial and feaures sad and happy fables.

**Blue Lamb Attack Vessel** – This One Man NOISE band is electronic/computer based, using Sonar, Sound Forge, Korg Electribe, Yamaha Dx21, very sample based Ambient electronic noise. Blue Lamb Attack Vessal has two CDs (not on any label), and tracks included on ■ recent Providence, RI Compilation. (TB)

**Bluescat** (see **W.C. SPENCER**)

**Bob Log III** – In motorcycle gear (including ■ helmet rigged with a telephone/vocal mic) Bob Log III cuts a mysterious figure as he preaches the gospel of raw, slide-guitar/kick drum gut-bucket One Man band Blues music. He's kinda touched in the head, but not in that discreetly-eating-glue-in-the-back-of-the-class kinda way. No, Log has been smacked upside the skull with ■ ferocity that inspires greatness; his cracked-punk genius forces you to grin/gawk all giddy-like, until you think, "Damn--that's some great fucking noise." Musically, Log's idea is nothing too brand new--strip the blues down from the sickening red tide of Eric Clapton- worshipping geeks to something that's as primal ■ getting it on in the backseat of your best friend's Chevy. He plays grimy Delta blues on a guitar sizzling with such scuzziness, it sounds like he's frantically sliding razor blades across live wires. But Log doesn't stop

with the slide guitar. The former member of punk-blues duo Doo Rag uses his hands to spread ricocheting guitar rhythms and his feet to slam down some caveman beats on ■ bass drum. He's even willing to collaborate and break the One Mna band wall: On his 1999 record, *Trike*, he tried out ■ couple "guitar & tit duets," a trick that uses what I assume to be porn-star-sized jugs to set down some "natural rhythms." On songs like "Booby Trap #1," the claps sound like the loud fleshy smacks of two people fucking, only adding to the record's whole "this has gotta come from the bowels of someone's basement" primitive production vibe. I've never seen Log's clappers onstage, but that doesn't mean the man is short on theatrics. He steps up to the spotlight sporting a motorcycle helmet with a telephone microphone shoved through the headpiece, distorting the fuck out of his lyrics; and he once donned ■ shiny aerobics-looking suit for good measure. When he walks onstage, Log becomes this multi-operational alien deity, existing in a world of his own creation, an indecipherable blues maniac who coats ■ thick layer of raw-knuckled savagery onto his hip-seizuring racket. (PK)

**Body Sounder** - Has anybody heard of this guy? In 1980, the television show *Real People* featured ■ Chicago resident whose claim to fame was that he could beat on his chest and make it sound like ■ real percussive instrument. Additional scenes had him jogging on the beach so he could keep his "axe" in shape, as well as some ■ capella jamming in his home studio (!) with two HUMAN BEATBOX friends. (Any records come out of that legendary studio?) And this was before the Fat Boys! His only other TV appearance that I know of was on *Power House* (1982), one of those children's shows on PBS that only had about two months' worth of episodes but kept getting rerun on into the next year. This detective series aimed at 12-year-olds was a product of public television (as in "no commercials"), ■■ like *Sesame Street*, the show was broken up by various would-be ads that were really PSA's in disguise. So where did the Body Sounder come in? Just doing what came naturally—teaching little kids how to play music on their chests. I'm sure kids must have gone crazy on the playgrounds after watching this, but still, don't you feel that if he'd gotten in on the emerging hip-hop scene, he'd now be a retired millionaire? (But then again, for all I know.....) (JP)

**Bola** – IDM project of Manchester, England musician Darrell Fitton.

**B.O.M.B.** – (See **Big One Man Band, Brad's One Man Band**)

**Richard Bone**- Bone is a **SYNTH ONE MAN BAND** music madman from Rhode Island who is probably best remembered for his music video clip that appeared on ■ demented Sony Video EP called "Danspak" that appeared in the mid-80's- other groups included on the comp are the New Romantic looking Shoxx Lumania and Living, who look like a bad version of David Bowie's "Ashes to Ashes" video. Richard Bone's video, however, is the strangest one on there- it's for a song called "Alien Girl"- in it, Bone is dressed up like a leather man with a very 80's leather jacket and big bushy mustache, and crude effects using television screens and posterboard are utilized. He continues to self-release stuff- including "Quirkwork" and the aptly-titled ambient "Ambiento" which are from the 1990's. (SM)

**Bongo Joe** – Here's a late 90s obituary; Legendary San Antonio street musician Bongo Joe has died at age 76. The whistling, upbeat entertainer, who died Sunday, delighted downtown audiences with an almost-nightly percussion performance for more than 20 years. But he ceased public appearances in the early 1990s due to diabetes and kidney disease. Born George Coleman in Haines City, Fla., on Nov. 28, 1923, Coleman made his way to San Antonio during HemisFair '68, the city's World's Fair. He had lived here ever since, continuing ■ musical career that began in the 1940s and included everything from gigs with Sammy Davis Jr. to playing on the beach in Galveston, the streets of San Antonio and at exclusive parties in private homes and country clubs. Quint Davis, producer and director of the New Orleans Jazz & Heritage Festival, said Coleman - who performed there nine times - was a great musician. "He was a real talent. He wasn't just ■ curiosity. Bongo Joe, George Coleman, had three things going, for him. First and foremost, he was a drummer," Davis said Monday. "He also had these metal pipes with various sizes of BB shot inside. They were taped onto his drum sticks, and he also had soft heads on his drum sticks. He could hit the drums, which were 55-gallon oil drums, and maintain a maraca rhythm with the pipes." Coleman's friend and business manager, Helen Glau, said he played for President John F. Kennedy at the Cellar, a club in Fort Worth, the night before Kennedy was assassinated. President Gerald Ford sought him out to travel and perform in a 10-city sweep during Ford's 1976 presidential campaign. Davis said Coleman played piano with Dizzy Gillespie one year at the New Orleans festival. "Since he was such an unusual character, I think people didn't realize how good a musician he really was. Dizzy Gillespie obviously did," Davis said "Bongo Joe had this incredible drumming, incredible social commentary and this weird whistling. It had a real quality and depth to it." Bongo Joe's father was killed before his birth, and his mother died when he was 7, Glau said. After graduating from high school, he headed for Detroit to see an older sister. There, he was introduced to the Detroit jazz scene and began playing with, among others, Sammy Davis Jr., Glau said. "Joe was even better on the piano than he was the drums, but he liked playing to what he called 'my people' on the streets," Glau said. "We were friends for31 years, and I helped set up his performances, but, he once even told me that no one would ever come between him and his people. He said as long as there were people out there to listen, he would be there. "He would turn down (a better paying performance) to go play to people on the street. "Joe's quick wit and humor became a River Walk trademark. He rode ■ motorbike, towing his equipment: 55-gallon oil drums and ■ small public address system. Glau said Coleman played on the beach in Galveston for 15 years before he came to San Antonio. "Mohammad Ali once came to see him," Glau remembered. In 1984, Coleman pleaded guilty to shooting a spectator he said he thought was going to hurt him as he played downtown on April 9 that year. He received five years probation and continued to play for the crowds. Michael Mehl, a local photographer, artist and composer, worked with Bongo Joe in 1991 when Mehl produced three shows called "Almost Live from the Liberty Bar" that aired on KLRN, the PBS affiliate. "He was the pre-eminent performance artist. What strikes me as his legacy is how fiercely independent, how iconoclastic he was. He was also very, very insightful," Mehl said. "He was interested in philosophy, in electronic music. He was basically sampling when he was working, and that was many, many years ago. He was doing things musically that were years ahead of their time." "It's people like him who are the soul of the city." San Antonio Police Detective Anton Michalec agreed. "He was a nice guy, a daily figure downtown formany years," Michalec said. "He was beautifully entertaining It's really too bad there isn't someone like him around now." Chris Strachwitz, president of Arhoolie Records, recorded Bongo Joe's only album in 1968. The album, "George Coleman: Bongo Joe" still is in print. He was the original rapper.... I tried to record him in the street, with the crowd interaction, but my tape machine went out. I took him to a friend's house and recorded him there," Strachwitz said, adding: "He was an amazing drummer, too. I just saw him ■■ ■ wonderful storyteller. He was an improvising genius. His songs are powerful little statements."

**Juke Boy Bonner** - Weldon Bonner was born in 1932 in Texas and earned his nickname by being one of the original KARAKOE singers – he sand along with the jukebox as a child! As a young man he sang Gospel, but by before his teen years were thru he was a Bluesman. Though he performed and recorded with other musicans, the multi-instrumentalist was best known as a One Mna band, or ■ he called himself on one of his later LPs, "The One Man Trio." The multi-instrumentalist played guitar, drum, harmonica and various other percussion instruments. It wasn't only his instrumentation that mad ethe cult-favorite unique, he also had powerful lyrics that addressed social ills more than most Blues contemporaries. He remained a Texan most of his life (he settled in Houston in 1957 after a brief stint as a One man Band recording artist for Irma in California, and he died in Houston in 1978). Bonner's best work was for the Arhoolie label, and those recordings are not difficult to find today. (WT)

**Bononia** – A beautifully printed poster from 1920 depicts the Italian performer Bononia (the poster was printed in Bologna) as a tuxedoed One Man Band delicately carrying a cymbal on an odd curved stand with a drum hanging from the bottom of the stand, and two other small drums (a tom and a snare) under his other arm. It's certainly an unusual One Man Band setup (all percussion, no drumsticks?) but one would have to assume Bononia was somewhat popular based on the elaborateness of this promotional poster (he is billed as Bononia – Original Musician), his fine attire and the fact that he is strutting over the globe in the artwork. (JA)

**Boogie Boy Jefferson** – Multi instrumental BUSKING One Man Band from Italy specializing in Rhythm and Blues.

**Chuckie Booker** – The versatile R&B musician actually had ■ One Man Band/multi-instrumentalist act that he used in stadia in the 80s opening for major acts (I believe Janet Jackson, included).

**Book Of Kills** - Book Of Kills is ■ Jim Shelley's prolific BEDROOM BAND from Virginia. Shelley has released numerous CDs ■ his own label, Ain't Records. (WT)

***BoomBass*** - Made by the BoomBass co. Cleveland Ohio, this One Man Band friendly percussion instrument was manufactured in the 1930s. The 5'3" instrument has two cymbals on the top, a woodblock, ■ cowbell and a tambourine, mounted on ■ spring that when bounced up and down and struck with a drumstick makes loud, crazy, unique sounds. (JA)

**Bosco The Amazing One Man Band** – A recording artist, TV, radio and concert performer Bosco delivers a unique show most weekday evenings at the Kona Inn Shopping Village in Kailua-Kona, Hawaii. The amazing musician features both Hawaiian and old-time favorites and, of course, he delivers his rendition of "The One Man Band Boogie". A 20-year veteran entertainer, Bosco plays up to five instruments at one time. (PK)

**David P. Boyd** (see **WASHINGTON PHILLIPS**)

**Boyd's One Man Band** – This teddy bear collectible (see ***ONE MAN BAND TOYS, ONE MAN BAND COLLECTIBLES***) features a plush One Man Band bear.

**Boy George** - George's 1999 LP title was a play on the One Man Band concept, as the then solo artist (who also was beginning to work as a DEEJAY) called the album, and himself, the *Unrecoupable One Man Bandit* (JA)

**Shary Boyle's HONKITONKIOKE** by Kelly Kuvo - Country Western music fans, or, just plain fans of *music*, should be on the look out for this Lo-Fi Live Audio/Visual Super Multi-Combo Virtuoso. Shary Boyle invented her Honkitonkioke show in Halifax, Nova Scotia a year and ■ half ago and it's popularity is spreading across the North American Continent like... well, like the song: *Wild Fire*!

Inspired by a deep and far reaching love of old Country Western songs, Shary Boyle always wanted to be in ■ Country Western band. But, by not knowing how to play any instruments and then having no patience for collaboration; what's ■ gal to do? That's easy. She exploits and manipulates the KARAOKE system! So, Shary rents real karaoke CDG's, downloads just the audio portion, mixes the songs to the way she likes them, burns a CD of the 10 fave C/W cover songs she wants to sing for her show, then memorizes the words, and presto!, the music is ready.

However, that's just the beginning, folks. Honkitonkioke also consists of Shary in her psychosexual Country Western persona; a lady who likes to hog up any bar's karaoke night. But a lady who also provides her own pre-drawn illustrated graphics that are displayed with an overhead light projector. She manipulates them while she's singing to the karaoke music, she dances, and she interacts with the crowd. There's nothing "canned" about this show either, people. Shary's always spontaneously improvising to everything that goes on! It's like a modern day low-maintenance snake oil tent style, solo magic lantern shadow puppet cabaret, set to Country Western music! And, Shary says she's never lost a customer yet. She has an adoring public. A crowd isn't just an audience to Shary; they're her customers and she wants to give them ■ bang for their buck!

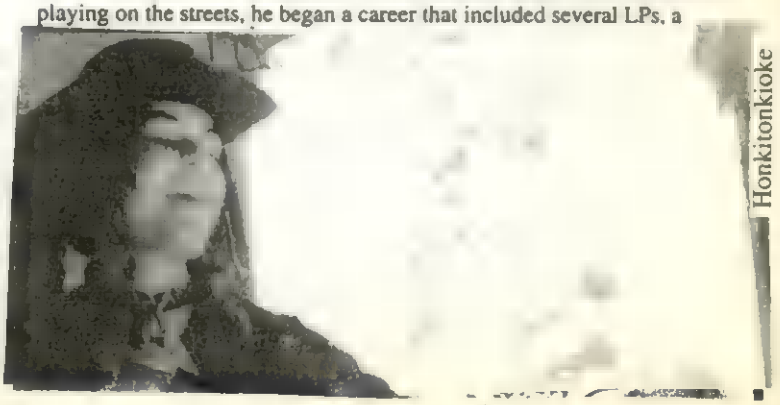
Unfortunately, Shary has been trapped within the confines of the small amount of songs available in the Country karaoke music catalogue. But shit, they're still all great songs! So, Shary's 3 favorites to perform thus far have been: "You're Lookin' At Country" by Loretta Lynn, "Jolene" by Dolly Parton, and, "The End Of The World" by Skeeter Davis. She's been known to throw in a tune by ■ male singer every once in ■ while, such as "You Were Always On My Mind" by Willie Nelson.

Shary will soon be honing, experimenting, and performing Honkitonkioke in New Brunswick, Canada since she just got an artists residency there. A residency specifically for the future exploration of Honkitonkioke! So what's in store for the future? She thinks she might go so far as to use 2 overhead projectors, and maybe even expand her repertoire and cross over into the realm of Pop music. But, just because she's at the Strutt's Artist Run Center doesn't mean she wants to be taken too seriously and put into the context of fine art. She prefers to introduce her drawings to an audience that would never walk into ■ art gallery. So, keep a look out for her in any old man bar stinking up your neighborhood! Feel free to contact Shary at sharyboyle@hotmail.com

**Brad's One-Man Band** (a/k/a/ B.O.M.B.) Brad's makes acoustic/emo/pop/punk-ish band in Orem, Utah. He is a bedroom recording artist (see Bedroom Music) who , though still in his early high school years, has recorded four CDs already. Not to be confused with Big One Man Band (also known as B.O.M.B.). (JA)

**Chris Brady** – London, England's Brady is an amateur folk dance historian, leading to his interest in and performance as a PIPE-AND-TABOR One Man band.

**Victor Brady** – The self described "grandfather of all street musicans," Brady began playing steel drum on the streets in the 1960s. The percussionist became acknowledged as the world's greatest solo virtuoso ■ the steel drums. His BUSKING career began after he was hired to draw crowds to John Lindsey's campaign stops during the 1967 New York mayoral campaign. When crowds asked him to continue playing on the streets, he began a career that included several LPs, a



Honkitonkioke

command performance for the Queen of Denmark, *Tonight Show* appearances and a Vegas stint with Charo. His classical repertoire and reputation likely resulted in the biggest busking contribution from a single donor when a German man gave him $158.03 for an inspired "Minute Waltz."

**Bran (...) Pos** – Jake Rodriguez, a San Francisco NOISE ONE MAN BAND performs as Bran (...) Pos, in which the gas-masked performer manipulates vocals with pedals and processors to make a frightening sonic mess that invokes robot agony soundscape chaos danger feelings.

***Breath Control: The History of the Human Beat Box*** – Joey Garfield's 2002 HUMAN BEATBOX documentary, this flick does a fantastic job giving the artform the respect it deserves. Using a fantastic mix of archival footage, contemporary interviews and hilariously well-documented performance, this film educates and entertains about the most basic One man band instrumentation there is.

**Walter Brennan** (see ***SONGS NAMED "ONE MAN BAND"***)

**John Bressler** – Bresslar's One Man Band Spectacular has played Midwest fair circuit.

**Brick Layer Cake** - Brick Layer Cake starts and ends with Todd Trainer, drummer of famed (and crushing)rock-and-roll bands Shellac, Rifle Sport and Breaking Circus (see FLOUR). After relocating from Minneapolis to Chicago in 2001, Todd recorded at Electrical Audio Engineering with Steve Albini. Since he began, Brick Layer Cake has moved from a BEDROOM BAND, with Todd fooling around with his four-track to a fully realized STUDIO OVERACHIEVER rock-and-roll-band (with Todd Trainer playing all the instruments and making every sound you hear). The massive sounds are slower and to-the-bone. Simple structures give way to dense layers. And through it all is THAT VOICE; singing / talking / imploring / DEMANDING retribution for such things as rock stars, your wedding, and what's her face, among other sordid activities. Live Trainer utilizes multiple guitars and effects to create an amazing atmosphere of sound. (PK)

**Steve Briggs One Man Band** – In the late 70s briggs played in a two-man band KSTV-Radio, in which he played Drums, Sax, Clarinet and other bells and whistles. After selling asong to Motown, and thinking he was signed, debauchery reighned for a while, but now that the smoke has cleared Steve is doing the solo multi-instrumentalist thing at The Holiday Inn in Laguna Hills, CA. (PK)

**Bright Eyes** -Connor Oberst's Emo STUDIO OVERACHIEVER One Man Band.

**John Brim "Ice Cream Man"** – Though not a 1MB himself, Chicago via Kentucky Bluesman Brim composed the classic, "Ice Cream Man" (covered by Screaming Jay Hawkins, Tom Waits and Van Halen), which includes (in the original, not the Diamond Dave version) the chorus, "Cause I'm your ice cream man/I'm your one-man band/I'm your ice cream man/Baby, I'll be good to you" (JA)

**Brio's One-Man Band** – (see ONE MAN BAND TOYS) A drumming, rattling, and whistling educational toy for toddlers. This is a colorful little happy faced dude that you shake and beat on to make noise.

**Marc Bristol** – The Blues musician and journalist (he is the *Blue Suede News* editor) had a run as One man band, using guitar, harmonica, kazoo, foot-stomping and a bass/rhythm/lead guitar approach. He says it wasn't that easy!

**John Brodeur's Tiger Pop** – A poppy, bubblegum influenced BEDROOM BAND.

**Stewart Brodian** – This multi-instrumentalist vocalist, composer runs own record label, publishes own newspaper (the newspaper lists area jam sessions), and his most prominent claim to uniqueness is that he also works as a Howard Stern celebrity impersonator. When he performs with other acts in the same night, he'll sometimes double as M.C. He's even appeared on The Howard Stern Show! Stewart doesn't restrict himself to any one style of music either - he's done everything from metal to folk and more! In his area, he DJ's at three area stations. Stewart's most recent claim to fame was impersonating Howard on Regis And Kelley Live on ABC. Contact: http://www.brodian.com (PK)

**Brontasaurus** (see **RICHARD X. HEYMAN**)

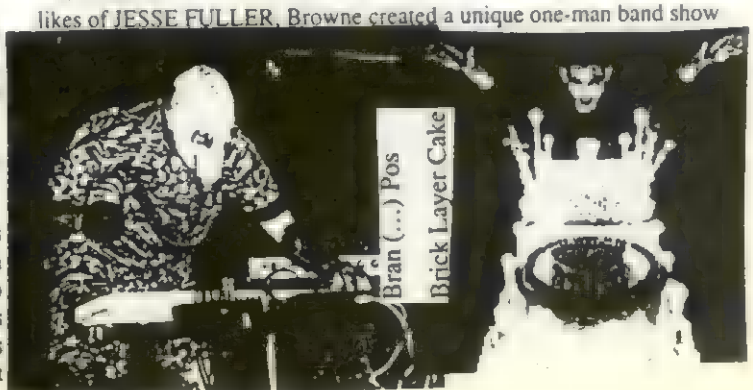
**Dale Brooks, One Armed One Man Band** - Dale Brooks was born April 10, 1933, into a musical family. Dale inherited the first band he played in at 16 years old when the leader suffered a heart attack. He led the band, did the bookings and all, until he finished school. Dale got into radio as a deejay as a result of his regular radio programs with his band, and stayed in broadcasting and entertaining for 30 years. During those years he worked on several stations in West Virginia, Maryland and North Carolina, having a band everywhere he went. In 1957 he applied for a job as announcer at WBOY TV in Clarksburg, West Virginia, and wound up with his own 60 minute live show with his band. He produced the show and starred in it for two years. Dale's band was called the "Country Caravan" because it traveled a lot. The band had a unique sound for two reasons. At that time only two known bands used an accordion, Dale and Jimmy Dean, and at times both bands were playing the same show together. The second factor was Dale always used twin lead guitars in his bands. Dale led bands for decades with success on radio, concert halls, and as recording acts, and evne moved into the business side, owning a radio station. In 1979 Dale was severely injured in a motorcycle accident in North Carolina, costing him his left arm. He thought his music career was over. A club owner where he was playing when he was injured urged him to come back and play. He experimented and found he could still play keyboards and trumpet, just two of the dozen instruments he played before. He was back in entertaining again. He sold his radio station in North Carolina, retired from broadcasting and moved to Orange City, Florida. There he started entertaining again in the Orlando-Daytona Beach area, and he travels as far as Ft. Lauderdale to play dates. While he still plays in a 5 piece band, Dale does a lot of entertaining by himself. With a special built, state of the art electronic keyboard that lets him do much of the music with his feet, he still does a solo act. On this special keyboard he can fiddle the "Orange Blossom Special," do "Rockytop" on the 5 string banjo, and most any song you can name. No tapes or recordings... all live with one hand and his 2 feet. I guess this makes the "World's only One Arm - One Man Band!" (PK)

**Bobby Brown** – Brown made amazing STUDIO OVERACHIEVER psychedelic recording sin the 60s, including "Prayers of a One Man Band."

**Maxine Brown** (see ***SONGS TITLED "ONE MAN BAND"***)

**Peter Brown** – Disco *STUDIO OVERACHIEVERS* who apparently played all the instruments on his hits.

**Michael Jerome Browne** - Michael Jerome Browne has established himself as a veritable high priest of traditional American Folk and Roots Music. Born in South Bend, Indiana, he picked up his first instruments, guitar and harmonica, at the age of nine. Within a couple of years, he was BUSKING on street corners and inhis late teens, inspired by the likes of JESSE FULLER, Browne created a unique one-man band show



that he successfully toured across North America and in Europe. Now heralded as a virtuoso in ■ myriad of American folk music styles...appalachian, cajun, western swing, country blues, early jazz, R&B and electric blues...he is also ■ renowned multi-instrumentalist and considered a master of old-time banjo, mandolin and fiddle. (PK)

**E.J. Brulé** (pronounced ee-jay broo-lay) a/k/a/ "Alternative Scat Man"
1984 -first HUMAN BEATBOXER in Montreal to wear a microphone directly on his throat (Neckrophone). Began featuring original songs & beatboxing in the montreal punk scene
1986 -first attempt at a bad lounge act, doing "hit bass riffs" by Led Zeppelin, Pink Floyd, Chicago("25 or 6 to 4"), Miles Davis,etc...
1986-89 Short lived recording career Appears on *It Came From Canada* compilations vol. 2,3,4 (og records), *Freedom Of Speech* album and a 3 song 7".
1988,89,90 -Appeared at Montreal's "just for laughs" festival (PK)

**John Bryant** – The 1970s Folk singer referred to himself as a "One Man Band" on his 1971 song of the same name, though he wouldn't qualify under our parameters (see also SONGS TITLED *"ONE MAN BAND"*). (WT)

**Jimmy Bubaloni** - Bubaloni a/k/a/ Jimmy B., is an Orlando, FL based ACCORDIAN/SYNTH ONE MAN BAND specializing in Italian music, German, French, Irish, Dixie and Standards. Bubaloni has worked his magic at the Magic Kingdom, doing time at MGM-Disney, as well as having several tenures at many of Orlando's swankiest hotels. He is currently working as a One Man Band for hire at private events. (WT)

**Stu Buck** – A 1970s-80s New Orleans BUSKING solo-musician, Buck played autoharp, an unusual instrument for street performers.

**Bucket Drummers** – One of the more unique and adaptations BUSKING has made over the last two decades is the urban emergence of Bucket Drummers. What was an oddity 15 years ago is now ubiquitous in many cities, but it's usually still an excellent form of solo or group street entertainment. Basically, an empty paint or pickle bucket becomes a resonant drum, either played with sticks (often makeshift rather than storebought0 or played with open palms like a bongo. Many youth groups promote Bucket drumming as a form of activism or indigenous urban culture, and some groups regularly perform to paying audiences, including The Bucket Drummers (Times Square, NYC...they even did a Broadway stint in *Bring In Da Noise Bring In Da Funk*) and Chicago's Bucket Brigade.

**Lindsay Buckland** - When Canned Hamm was in Australia recently we saw a One Man Band on the street. This fella's name was Lindsay Buckland. He has what is described as a "virtual backing band" of layerred loops while he plays various world instruments making "ambient world music." There is also ■ real prog element to his music. He has also created a "re-designed futuristic Appalachian (midi) dulcimer." Lindsay Buckland has been to alot of places all over the world but I believe his home base is Australia. He has put out many CDs of his music. (RD)

**Buff Love** *(see* **THE HUMAN BEAT BOX,** ***HUMAN BEAT BOXING)***

**Patrice Bugnon** – Monsiour Bugnon is a French keyboard playing ONE MAN BAND FOR HIRE with decades of experience. One of his signatures is leaving the OMB realm by having his pre-pubescent daughter accompany him on vocals.

**Bugs Bunny** – Bugs was a One Man Band several times; in "What's Cookin' Doc?" we see Bugs' efforts to get an Oscar for best actor, even though it has already been awarded to someone else. He comes on stage as a One Man Band, sporting ■ drum with the legend "Let Bugs Have It." The audience does just that, pelting him with fruit, from under a pile of which he emerges in a drag manifestation, as Carmen Miranda. Bugs also wears a One Man Band rig while trying to spook Yosemite Sam in "Bugs Bunny's Christmas Carol" (Note: Daffy wears an identical rig in "Fast Buck Duck"). There was also ■ 1962 Whitman puzzle with Bugs as a One Man Band.

**Burzum** – The most notorious of BLACK METAL ONE MAN BANDS, Burzum (the project of Count Grishnackh a/k/a Varg Vikernes) has released a handful of albums despite the Count serving prison time for counts of murder (of a rival Black Metal-er...read Lords of Darkness for the gruesome details) and church-burner. Notable for his overt Nazi leanings, VV hates Jews as much as Christians (most Black metal folk see Christian culture ■ more of ■ threat to Viking heritage than Judaic traditions). The music has morphed from brutal to darkly AMBIENT to surprisingly minimal, becoming more and more MORTIIS like with each CD.

***Busking***- Busking is essentially performing on the street, in the hopes of getting some money from appreciative passers-by. There have been street performances as long as there have been streets...mimes, acrobats, jugglers and musicians were found as far back as Ancient Egypt, and many of the traditions buskers still adhere to come directly from traveling minstrel culture in the Middle Ages. Busking is the art of street performing or street theatre. A One Man Band playing in the open air, tap dancers hoofing on a side walk, robot-men painted silver, they are all facets of street theater that is a part of most urban landscapes. While many pedestrians are annoyed by buskers, (especially mimes) a great deal of potential audience members appreciate that buskers really are noble performers who bring the entertainment to the people. There is no form of theatre or art more diverse, more spontaneous or more accessible. No two performances are ever identical - spontaneity and improvisation take precedence over perfection. Buskers display an eclectic array of talent outdoors using the sidewalks, the parks and the street as their stage. Although there is no admission fee or tickets to sell out, such good theatre surely deserves your appreciative contribution to the performers' hat at the end of each show. Laws tend to lump Buskers together as either panhandlers or venders, and liscensing is increasingly difficult. But remember RON THE PIPER's mantra "Busking's Not Begging!"

**Busy Signals** - Howard H. Hamilton, III's BEDROOM BAND/STUDIO OVERACHIEVER project, with a pop bent despite LAPTOP methodology.

**Chris Butler** - Chris is probably known best for his stint as songwriter, guitar player and leader of the band the Waitresses. Since the demise of his band however, Chris has kept quite busy. And unlike many musical performers who never stray far from their core shtick, as it were, Chris seems to morph with every project, including BEDROOM BAND/STUDIO OVERACHIEVER projects. Here are some examples of Chris's recent work. In1996 Chris put together a 68 minute 53 second song that actually holds the title forlongest recorded pop song in history in the Guinness Book of World Records. And while therewere numerous collaborators to the song (including Chris's mother), I see the endeavor as aproject conceived and orchestrated with the vision of one person. Another project ofChris's involves the history of recording technology. He has proposed a series of singles, each one recorded on a historic recording device. Volume 1 utilized a spring driven waxcylinder recorder. Volume 3 was done on a stainless steel wire recorder that is of WWIIvintage. It'll be interesting when he gets to the 4-track. Perhaps Chris's most ambitiousproject is a CD by a band called Kilopop. Kilopop is ostensibly the duo of Furk and TrynkaZhenk (actually Chris and ■ female vocalist, but you didn't hear it from me), a Belgiancouple (like a half an ABBA) who have been recording since the late 60's. The CD stands onits own musically. This stuff is as good as the Waitresses music ever was, and deserves tobe heard simply for the songs. But what is even more impressive about Kilopop is that Chrishas constructed a complete universe for them on his website http://www.nutscape.com/ChrisButler/kilopop.htm. There are record covers, bootlegs, ticketstubs, newspaper ads, tribute bands and every now and then ■ news story on the currentevents of Furk and Trynka.

Since the Kilopop CD, Chris has been releasing CDRs of new solo material (look them up ■ Amazon.com). **(CB)**

**Garry Butler** - A sort of One Man Band, vaudeville artist. He places a seemingly endless number of found objects in between, under, around and on top of the guitar strings. The objects include egg beaters, scrubbing brush, chop sticks, radios, fireworks, electronic toys, balloons, ping pong balls, twigs, toothbrushes, socks, files...eh, you name it and it's probably been there. Instrumental music has a long history of this sort of thing, stretching back to a golden period of 'novelty' acts in the 19th century music hall. Born Cambridge, England 8, November 1961, moved to Australia in 1970. Began playing guitar 1975, playing the standard late 70s early 80s rock repertoire. "Over the past decade my guitars have been subjected to various indignities in the name of art. But at least I don't play Stairway to Heaven on them anymore." (PK)

**Paul Butterfield Blues Band** (See *SONGS TITLED "ONE MAN BAND"*)

**Byers Choice 1st Edition One Man Band** – This ONE MAN BAND COLLECTIBLE is a little figurine of "Harvey Twiddle's One Man Band." He wears ■ black felt hat with a feather and carries a drum, a drum stock, a harmonica, a tambourine, and cymbals between his knees.

**Paul Cacavo** – Florida ONE MAN BAND FOR HIRE specializing in vocals and acoustic guitar.

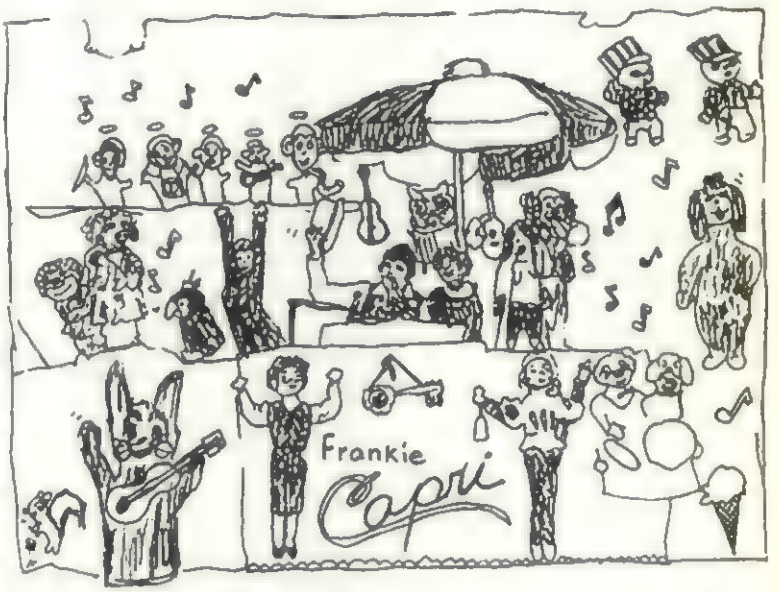
**Thaddeus Cahill** - Music history's maddest scientist, Thaddeus Cahill (1867-1934)was responsible for the invention of the Dynamophone in 1906. The first synthesizer (and possibly the first electrical musical instrument), the Dynamophone featured ■ keyboard wired to no less than 145 electrical generators, each one tuned to produce an electrical signal corresponding to an individual musical note. All together, the generators for the Dynamophone weighed over 200 tons and were over 60 feet long. The tones generated the Dynamophone were then transmitted over telephone wires to remote speakers, consisting of a telephone receiver attached to an acoustic horn (anticipating the invention of modern amplified stereo speakers by 20 years, and earning the machine a second name, the "Telharmonium"). Early demonstrations of the machine earned Cahill some positive press. *McClure's Magazine* predicted the Dynamophone would "revolutionize our musical art...", ushering in an age of "democracy in music..." where anyone could have an entire orchestra at their fingertips, using "keys and stops to build up voices of flute or clarinet, as the artist uses his brushes for mixing color to obtain a certain hue..." Yet, however prescient such articles ultimately turned out to be, the public unveiling of the Telharmonium was an unmitigated disaster. Transporting the machine from his Massachusetts home to the newly constructed "Telharmonic Hall" on 39th Street and Broadway in New York City, Cahill hoped to convince neighboring retailers, hoteliers, and restaurateurs to let him install speakers in their establishments and pipe in music remotely from the Telharmonic Hall. Cahill argued that this would be much cheaper than each store hiring its own musicians to entertain patrons. Though it must have sounded rather bizarre at the time, Cahill's scheme was essentially the same business model that the Muzak Corporation would exploit for considerable profit half a century later. However, the Dynamophone suffered from serious technical problems that prevented Cahill from realizing his grand design. First of all, most audiences found the eerie, synthetic sound of the device disturbing. Not only that, but the wiring used to transmit the sound couldn't handle more than a couple of notes before white noise and distortion overwhelmed the tones of the instrument. Meanwhile, the musicians hired to play the Telharmonium found its 36-key keyboard restrictive and its controls for modifying the sound utterly baffling. Finally, when it was discovered that the generators used for the instrument interfered with telephone wires for a radius of several blocks, the machine's fate was sealed. Though no recordings or working models of the Telharmonium/Dynamophone exist, one of the original generators now resides in the collection of the Smithsonian Museum. (EH)

**Cain** - This ELECTRONICA ONE MAN BAND project from Novosibirsk, Siberia plays minimalist Darkwave. The single member of this band goes by the pseudonym Agrippa Cain.

**"Calcani's Italian Musician"** – In 1795 the Spanish impresario Calcani brought to Valencia an Italian musician who played eight instruments and sang simultaneously (as reported inn the newspaper *Diario de Valencia*). The virtuoso boasted of performing before royalty. He played organ, PSALTERY, double-headed drum, triangle, two pairs of cymbals and four pairs of castanets. The percussion instruments were played by feet and the organ bellows were pumped by knees.

**Rockie Campbell** (see *SONGS TITLED ONE MAN BAND*)

**Frances Cannon** (see **FRAN BASEKERVILLE THE SINGING PSYCHIC**)




**Frankie Capri – THE INSPIRATIONAL FRANKIE CAPRI by Miss Pussycat**

Frankie Capri is a Legend in Pittsburgh Pennsylvania. Like a Pennsylvania Santa Claus. The utterance of his very name makes snide coffee slingers kind and happy, complete strangers become chatty, and grandmothers do a little jig.

From 1984 till 1999 he played at the Liberty Bell Lounge on East Carson in Pittsburgh. He was voted "#1 Pittsburgh Lounge Act,1995-1999" by *Pittsburgh Magazine*. The Liberty Bell changed owners and became the Lava Lounge and in '99 Capri's regular Friday night shows came to an end - but Mr. Capri still tours and his show is completely amazing. Everyone should see it at least once in their life, and more if they are so lucky.

When I saw him it was at a puppetry festival in Pittsburgh. Everyone kept saying "you've got to see Frankie Capri." I really didn't know what they were talking about, and was planning on leaving to head back to New Orleans.

But then Capri arrived on the scene and started unpacking his equipment. There was no way we were leaving until we saw this show! The journey home was postponed another whole day, and boy was it worth it ! The show was like a cross between a birthday party, a Lodge Meeting, and a disco.

His unpacking process took about half an hour, then assembling it took a couple of hours. But then he was set up for the whole day - I mean really really set up . A lawn chair and a microwave oven made him quite at home. He could relax and have some toast or even a nap before the show started.

His stage set up is the eighth wonder of the world. In fact it is it's own little world, the center of it being Frankie Capri, with his thick black Roy Orbison style hair, a snappy suit and ■ warm smile. Then there is ■ layer of keyboards and organs, three microphones, and a very deep layer of fuzzy animals and dolls (a row of antique monkeys playing

cymbals and drums, an electric Miss Piggy that sings, ventriloquist dolls, a big gorilla that dances along as Capri pulls a rope and smiles, not to mention a brightly colored talking parrot). This is a mountain of animals and dolls that light up and participate in the show!

The row of monkey band members are especially cute - they were made in Germany and have real fur and their faces are made out of clay. Some of them are over sixty five years old. They move and respond to different songs at Frankies' command.

But wait - that's not all- before the party starts, a pile of rubber masks and straw cowboy hats are plopped on the floor in front of his stage.

Capri sings all the favorites - his voice rich and strong. He also seems to have a hat for each ethnic group that a song comes from- a beret for "C'est si Bon," for polkas maybe a babushka, "A'more" - a white straw fedora. There are Elvis impersonations too.

At some point he starts playing kazoo - it is his saxophone, when he puts it through some strange amplifier. Now that is a beautiful instrument," says Capri. Then he takes out what looks like a large brown bottle of beer, takes a swig and tells some jokes before folding up the bottle- like a magic trick - and putting it away. A strobe light comes on. He starts singing, in his 'continental style,' "When the Saints go Marching in."

"Come on, everyone, it's like Mardi Gras, put a mask on, have fun ," shouts Capri.

Everyone runs up and puts on a mask. An older gentleman with a beard grabs a rubber chicken mask an puts it on. Soon there is a circle of people wearing masks or hats, dancing around in a circle while Mr. Capri sings and plays an assortment of instruments. The effect he has on the audience is very special, like a musical massage. Everyone leaves glowing.

At the end of the night Capri says, "Good night... you have been a wonderful audience!"

Capri was born in McKeesport, Pennsylvania. But at the age of seven, after the death of his father, he went to Sicily to live with family. This is where his musical education began, with an accordion which his mother gave him at the age of eight. He cites the donkey carts he saw in Italy, decorated with ribbon and flowers, as the inspiration for his elaborate stage set up. Young Capri returned to the States at the age of 13. As a young man he worked as a barber and in the steel mills. But music and entertainment was obviously his true calling. He had a band with three of his four brothers first billed as the Capris and later as The Majestics. In about 1980 Frankie Capri went solo and in the mid-eighties his stage set began to grow and grow. He still lives in McKeesport, PA. The last time he visited Italy was in 1990, and yes, he speaks Italian fluently. As for the monkey accompanists in his current line up, Capri points out that they are always on time.

Miss Pussycat: What is your favorite band(s) ?

FRANKIE CAPRI: ELVIS'S BACK UP BAND, LOUIS PRIMA & TOM JONES' BACK UP BAND.

Do you have any pets? If so, what kind and what are their names ?

A POODLE NAMED DOLLY & 2 CATS - MOMMY & KITTY.

What type of organ do you play ?

YAMAHA FARFISA IS MY FAVORITE KEYBOARD.

Why do you bring your own PA system to a gig ? What type of PA system do you use ?

TO MAKE SURE THAT I SOUND LIKE I LIKE. IT'S A PLUSH AMP.

I noticed that you have a microwave oven or some type of toaster in your set up - can you explain this ?

I AM ON THE ROAD A LOT AND THE MICROWAVE IS USED TO MAKE HOT COFFEE IN THE MORNING AND HOT SANDWICHES, SOUPS OR FROZEN DINNERS. THE TOASTER IS TO OBVIOUSLY MAKE TOAST. I ALSO HAVE A FRYING PAN TO MAKE EGGS, SAUSAGE OR FRIED POTATOES FOR BREAKFAST. I PLAY A LOT OF FESTIVALS AND THE MICROWAVE, TOASTER, FRYING PAN AND GRILL GIVE ME THE CONVENIENCE OF HAVING BREAKFAST, LUNCH AND DINNER ANYTIME I WANT IT. I LEARNED EARLY ON, IT IS IMPOSSIBLE TO GET A CUP OF COFFEE EARLY IN THE MORNING AT ANY JOB I AM PERFORMING AT - NOT TO MENTION SOMETHING TO EAT! NOTHING IS EVER OPENED - BESIDES I MAKE THE COFFEE AND THE FOOD THE WAY I LIKE IT - EVEN PASTA! MY COOKING TOOLS GUARANTEE I HAVE A WARM MEAL ANYTIME OF THE DAY OR NIGHT. I ALSO HAVE A SMALL REFRIGERATOR. I LIKE TO FEEL THAT I PLAY MUSIC FROM MY HEART AND A GOOD MEAL MAKES YOU FEEL PRETTY GOOD SO A GOOD MEAL SHOULD MAKE YOU PLAY PRETTY GOOD MUSIC! OF COURSE IT TAKES TALENT TO PLAY WELL AND THE MEAL ALONE IS NOT GOING TO MAKE GOOD MUSIC!

Where did you pick up the monkeys? Do you have a favorite toy in your line up?

I PICKED UP THE MONKEY IDEA BECAUSE SINCE I'M A ONE MAN SHOW, IT ACTS AS MY SIDE MAN. ALSO THIS WAY PEOPLE HAVE SOMETHING ELSE TO LOOK AT BESIDES ME DURING THE PERFORMANCE. THE HARDEST THING FOR A ONE MAN SHOW TO OVERCOME IS BOREDOM SO I TRY TO INTRODUCE MANY AMUSING THINGS TO KEEP THE SHOW FRESH. I HAVE NO FAVORITE TOY IN THE SHOW. I LOVE THEM ALL BUT THE AUDIENCES SEEM TO FAVOR THE MONKEYS.

What kind of drum machine do you use ?

I HAVE A 35 YEAR OLD WURLITZER DRUM MACHINE. I ALSO HAVE A YAMAHA DRUM MACHINE. BUT THE MAIN ONE IS MY OLD WURLITZER. IT HAS THE OLD FIFTIES SOUND THAT I LIKE. MY FARFISA KEYBOARD IS THE MAIN SOUND TO PRODUCE THAT FIFTIES SOUND. I HAVE A NEW PEAVY AMP, YAMAHA KEYBOARD AND YAMAHA DRUM MACHINE WHICH ACT AS A BACKUP IN CASE THEY ARE NEEDED.

You have played many many different types of venues (The Liberty Belle, baseball games, puppet festivals...) -can you tell me about the craziest show you've ever done?

AT THE LIBERTY BELLE (LATER CALLED THE LAVA LOUNGE). IT INCORPORATES
EVERYTHING THAT I ENJOY IN A SHOW - ENTERTAINING, IMPERSONATIONS, MAGIC & AUDIENCE PARTICIPATION OF WEARING MASKS OR CLOTHES, DANCING, ETC. IT'S A MARDI GRAS EFFECT - ONE BIG PARTY. I LIKE EVERYONE TO BE HAPPY WHEN I PERFORM. THERE'S REALLY NO ONE "CRAZY" STORY. IT'S JUST A WILD PARTY ALL THE TIME LIKE A MARDI GRAS CELEBRATION.

How did you come to incorporate hats and rubber masks into your show ?

I PUT HATS INTO MY ACT BECAUSE WHEN I PUT ON A DIFFERENT HAT I BECOME A DIFFERENT PERSON, THEREFOR THERE ARE DIFFERENT PEOPLE IN THE BAND! THE SAME IDEA APPLIES FOR THE MASKS.

What is your favorite movie ?

I LOVE MOVIES - I SEE AT LEAST ONE A WEEK. MY FAVORITE IS *THE GODFATHER*. THE GREAT ACTING, ON LOCATION FILMING AND THE TRUE DETAILS OF HOW THINGS WERE DONE IN THOSE DAYS DOWN TO THE SMALLEST DETAIL INTRIGUES ME!

When did you become a one man band ? What is the hardest thing about being a one man band ?

THE CHALLENGING MUSIC SCENE CREATED ME. IN THE '70S THE DISC JOCKEY WAS BECOMING VERY POPULAR WITH THE YOUNGER CROWDS. EVERYONE WAS HIRING THEM FOR ALL TYPES OF OCCASIONS. THEY WERE A LITTLE CHEAPER AND IT SEEMS THE YOUNGER GENERATION PREFERS TO HEAR THE ORIGINAL ARTIST DOING THE SONG. A LOT OF MY ENTERTAINER FRIENDS LOST THEIR JOBS AND COULDN'T FIND WORK. IF YOU WERE NOT VERSATILE BY BEING ABLE TO PLAY MUSIC, SING AND ENTERTAIN YOU

WERE OUT OF A JOB. YOU HAVE TO GIVE THEM SOMETHING DIFFERENT TO MAKE YOURSELF MARKETABLE AND UNUSUAL! GOD HAS BEEN VERY GOOD TO ME. HE GAVE ME THE GIFTS OF MUSICAL TALENT BOTH FOR VOICE AND INSTRUMENTS. HE ALSO GAVE ME IMAGINATION AND THE REALIZATION THAT TO MAKE A GOOD SHOW REQUIRES A LOT OF WORK WHICH I DON'T MIND BECAUSE I LOVE WHAT I DO AND ALL OF THIS TOGETHER WILL MAKE FOR A GOOD SHOW. I CAN'T EXPLAIN THE FEELING THAT I GET WHEN THE SHOW GOES JUST RIGHT. BECOMING A ONE MAN BAND WAS NOT MY CHOOSING. IT WAS A SIGN OF THE TIMES. IT WAS EITHER I PLAYED ALONE OR I WAS DONE PLAYING. I PLAYED WITH MY THREE
BROTHERS IN A 4 PIECE BAND CALLED THE CAPRIS FOR YEARS AND THE DISC JOCKEY HELPED TO PUT US OUT OF BUSINESS BECAUSE THEY WERE CHEAPER THAN PAYING FOR FOUR GUYS. THE BANDS ARE LAUGHING A LITTLE TODAY BECAUSE NOW KARAOKE IS PUTTING THE DISC JOCKEY'S OUT OF BUSINESS!! ALWAYS CHANGE A LITTLE OF YOUR ACT TO GET THE PEOPLE INVOLVED. IT KEEPS THINGS INTERESTING THAT WAY. YOU DON'T HAVE TO SPLIT YOUR MONEY WITH ANYONE IN THE BAND EITHER - IT'S JUST
YOURS (THE MONKEYS DON'T ASK FOR MUCH!) THE HARDEST THING, LIKE I SAID BEFORE, IS OVERCOMING THE BOREDOM. ALWAYS DO SOMETHING DIFFERENT TO KEEP IT INTERESTING AND FRESH. MAKE PEOPLE WONDER
WHAT WILL HAPPEN NEXT. DO ANYTHING AND EVERYTHING THAT YOU CAN TO KEEP PEOPLE INTERESTED AND COMING TO SEE YOUR NEXT PERFORMANCE. THAT WAY YOU'VE CHANGED FROM A ONE MAN BAND TO A ONE MAN SHOW.

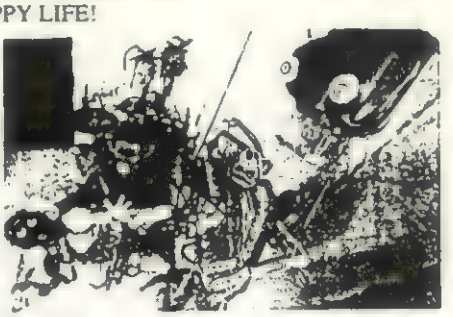
Do you have any advice for young people trying to break into show business?

BE SEEN! PLAY ANYWHERE THAT YOU CAN. IT PAYS TO PERFORM FREE IN THE
BEGINNING FOR THE EXPOSURE. IT WILL PAY OFF FOR YOU IN THE END. JUST THINK OF IT AS AN AUDITION FOR THE PEOPLE THAT ARE WATCHING YOU. SOONER OR LATER ALMOST EVERYONE HAS A PARTY OR SOME OCCASION THAT NEEDS ENTERTAINMENT (SOMETIMES THEY HAVE A CLUB AND IT'S A STEADY JOB!) SO GET OUT THERE AND BE SEEN AND HEARD! SOMETIMES WHEN YOU PERFORM FOR FREE THERE'S LESS PRESSURE. START OR QUIT WHEN YOU WANT AND YOU'RE NOT LIVING UP TO SOMEONE ELSE'S EXPECTATIONS. YOU KNOW THEY GOT THEIR MONEY'S WORTH!

If you could have your very own club or theater, and do anything you wanted, what would it be like ?

IT WOULD BE A PLACE THAT I COULD PERFORM AND INTERACT WITH EVERYONE. THE PERFORMER AND THE AUDIENCE WOULD CREATE A BOND WHILE THEY WERE TOGETHER. IT WOULD BE A VERY HAPPY PLACE THAT YOU'D WANT TO COME TO AS OFTEN AS YOU COULD! IT WOULD BE HEAVEN TO ME!
I WILL END BY SAYING TREAT EVERYONE THAT YOU MEET KINDLY AND MAKE THEM FEEL IMPORTANT. EVERYONE DOESN'T GET THE GIFT S FROM GOD FOR PERFORMING. EVERYONE HAS TALENT IN SOME WAY OR ANOTHER, BUT A LOT OF PEOPLE DON'T GET RECOGNIZED FOR THEIR CERTAIN TALENTS. THERE ARE NO NATIONALITIES IN HEAVEN. WE ARE ALL THE SAME CHILDREN OF GOD, EQUAL IN GOD'S EYES. I ALWAYS THANK GOD FOR THE GIFTS HE'S GIVEN ME. MY TALENT BELONGS TO GOD. I JUST DELIVER IT! NEVER GET BIG HEADED ABOUT YOUR TALENT - LIFE IS SHORT AND YOU ONLY HAVE YOUR TALENT FOR A SHORT WHILE! GOD BLESS EVERYONE WITH A LONG, HEALTHY AND HAPPY LIFE!

Frankie Capri




**Captain Dan's One Man Band** - MP3.com Instrumental rock act. Self-review: I suck! Noisy funny music from Naperville, IL.

**Captured! By Robots** by Jake Austen - The Ska explosion of the 1990s impacted a lot of folks in unusual ways; high school band geeks were shocked to find their horn skills turning them into rock stars in punk clubs, elderly Jamaican musicians found themselves a hot property on the college campus tour circuit and aging bands like the Bosstones bizarrely made their way onto MTV. But 90s Ska impacted no one in a stranger way than it did the man we now call JBOT. After tours of duty in Skankin' Pickle and the Blue Meanies, JBOT was fed up with gigging with a huge band; splitting the door 10 ways, dealing with everyone's personalities, HE'D HAD ENOUGH! His extreme solution, however, ending up carrying ■ steep, steep price. JBOT decided to build his own robot band, thus creating ■ self-contained unit where all the "musicians" would answer to him, and all the money and glory would go his way. Unfortunately the novice robotsmith did too good a job, and his creations GTRBOT666 (pronounced "GuitarBot") and DRMBOT0110 ("DrumBot") quickly enslaved him, implanted a painful Biocerebral chip in his head and drafted the Robotic Resistance Handbook, a declaration of robotic independence that is the first salvo in their war to overtake humanity. Of course, being programmed to play music, that's what they do, and as the band **Captured! By Robots** their tours have become propaganda-fests where they "warn" humans of our inevitable fate at the hands of technology, and demonstrate their superiority by humiliating JBOT. One surprising fact about robot technology is how incredibly mean they can be.* Unlike the neutral monotone TV and movies told us to expect from robots audio-boxes, these creations have harsh voices that unrelentingly insult JBOT with acidic cruelty. Needless to say, sadistic audiences love to see JBOT in bondage, and the masochists in the crowd eat up the abuse the robots hurl their way. Of course, another reason that Captured! By Robots is one of the most entertaining touring acts in the underground is the fact that it's amazing to ■■ robots play instruments. In their earliest incarnation C!BR featured JBOT performing somewhat like a One Man Band with all the robots attached to him and him controlling their musical sounds as ■ captive puppetmaster. Their big upgrade, however, now has the robots freestanding and really playing their instruments, with DRMBOT banging the hell out of a spare drumkit and GTRBOT sawing at an autoharp-esque ax. Rounding out the sound is The Ape Which Hath No Name, ■ tambourine playing robot secretly built for companionship by JBOT from a giant plush carnival-prize monkey doll. The ape was supposed to love only JBOT, but unfortunately he loves everyone, including the evil, vitriolic GTRBOT. So if you go see C!BR (and how can you not?) expect to see a chained human being insulted by bio-hating bots with ■ bunch of Hallmark Greetings style declarations of warmth and love thrown in by TAWHNN. Oh, and there's music too...brutal punk metal that can visit lighter, comedic areas, but always returns to a pummeling vibe that could only herald the rise of the robot resistance! Roctober sees this as the greatest ever achievement in Robot Rock & Roll!

**Roctober: JBOT, it's a pleasure to talk to you, I'm glad your captors allowed this interview. *Captured! By Robots* is clearly in the upper echelon of Robot Rock. Did any Classic Robot Rock influence you along the way?**

JBOT: Not really, I always thought that guy from the movie *Short Circuit* sure was cute...

**Number 5?**

I'm just kidding, I hate that little fucker. I never really got into TECHNO or robots at all until I built these robots. I basically built them to sort of get around my problem with humanity.

**And that was...?**

That I couldn't get along with people.

**Do you think the fact that you were with ska people had something to do with that?**

Probably. You tour around with an 8 piece, 7 piece, 6 piece band...and a 6 piece is about 5 too many people! There's so much ego and just...free will. It causes chaos. Everybody has their own idea on what it should be like.

**But things didn't really work out like you planned.**

You mean building the bots?

**Building the bots.**

No, no, no ...not at all. I was hoping that they would be way cool to me and that I would be like the ultimate Buddy Rich. I'd be the band leader just saying, "Listen, you call that a note, you're hitting fucking clams!" I thought I'd be able to tell them what to do, but unfortunately they turned on me and ever since then I've had the unfortunate fate of being their slave and having to go all over the country with them.

**When you're not going all over the country what other slave stuff do you have to do?**

You have no idea...for the last week the ape has been all fucked up. It states in their little Robotic Resistance Handbook that a bot cannot hurt another bot, but I don't know? I'm thinking that GTRBOT might have messed with the ape a little bit, maybe not hurt him, but just screwed with him a little bit, because all of the wiring was screwed up. He had this intermittent facial problem, this tic that was just awful, and then the other day his tambourine went out again. All these problems..

**How does a tambourine go out?**

Well the lights for the tambourine, basically, but the tambourine is motorized, it could go out.

**Is there any non-musical, non-technical slave stuff they make you do? Do they make you get them...I guess they don't need drinks...**

Most of the slave stuff has to do with maintenance and promotion, because that's all they really care about. Promoting the fact that humans are on the way out. We're going to be slaves to them awfully soon.

**Are there other robots that they're in contact with?**

I don't know, they don't keep me too informed [illegible] stuff like that. I wouldn't doubt it, I know they're online a bunch. They're on that AOL instant messenger. I don't know *why* they chose that! I don't *think* they contact any other bots, but their goal is to build up a worldwide contingency of robots against humans.

**Are they going to build the robots themselves?**

Yeah, there's actually one in the works right now. DRMBOT's doing her self-replication. It's called AUTOMOTOM. It's a tom playing robot; three toms, a crash cymbal, a couple of roto toms.

**What were you thinking when you made DRMBOT female, were you looking for female companionship?**

No, not really. I do have a problem with getting together with girls and stuff like that, I'm not a stud, but actually it was a coincidence. I just happened to have her head, it was a haircutting dummy I had for years, all through high school. We used to play football with it. When I was looking for a head for DRMBOT I thought, "Whoa, Amber! She's got to be it!" Amber was the name on the haircutting head.

**Let me ask you this, now that this head has come to life, despite her abusive nature, do you find her attractive?**

I think her design is beautiful. Her facial features are nice, other then the cuts in the side of her face and the bolts going into her head. She's got some pretty hot dreads.

**Do you have feelings for her?**

The feelings that I would say I have for her, for all the bots really, is nothing sexual. I'm not like one of those robot fucking guys...and I know they're out there! This one guy when I played Champaign last time, he was like, "I'm doing an article about people who like to have sex with robots." I was like, "That's disgusting!" And he got all sad, sad that I was saying that having sex with robots was disgusting. I was like, "You want to fuck The Ape Which Hath No Name?" C'mon, he's a loving ape, he has no interest in sex. But in a non sexual way, I love the bots because they've given me a new purpose, even though I'm enslaved.

**So you don't have completely negative feelings?**

No, for sure not, no.

**Do you regret making them?**

No not at all.

**So you accept your place as a slave?**

Yes, very much so.

**Do you think you've been brainwashed to think like that?**

Basically when we had started the whole thing I built them, they took me over and I was really resentful. I was wimpy and I was crying, and I was always complaining. On stage a lot of the time I would yell at them and say, "You fuckers, why did you have to do this to me!" And I would say I wasn't gonna help them, and they would zap me, cause they put this chip in my head behind my left ear, it's called a Biocerebral Chip. And at that point they would zap me, but after a while of that, I mean...I'm no dummy. I'm not going to go screw with these guys if I'm going to get hurt. In a way I'm just grinning and bearing it, and doing what they say so that I don't get hurt. The abused child still loves the abuser.

**I realize that it's a multiple musician act, but clearly you're the only human on stage, so how do feel you fit into the One Man Band tradition.**

In the true sense of the expression, I am a One Man Band, because there's only one man in the band, and that's me.

**But I mean the traditional One Man Band guys, buskers in the street with cymbals on their knees...**

I love it, I think those guys are great. With the older version of C!BR I think I was much more down with that stuff because I was basically doing all of it via my appendages. I was running on top of pedals to control DRMBOT, playing a keypad to control GTRBOT, singing and playing a bass and a keyboard all at the same time. So that's multitasking! But as of late they are basically all programmed and they do their own stuff. I think it's going much more in the realm of just being a band than a One Man Band. The One Man Bands that I'm really trying to stay away from are the people who have their synth drums, and everything is going through a 1/4 line, just that sound...I never liked that. I like to distance myself from that.

**That leads to one of your great innovations, the analog drum machine, a machine that actually hits real drums!**

Exactly.

**And she has a pretty good sound**

It's only going to get better. The set that she plays, the only reason why it's only kick snare, ride and hat is because of size considerations. I can't move anything bigger. One of the reasons why she's doing AUTOMOTOM is so she has the tom, she's going to be able to do the Neil Pert blazing tom fills.

**I'm curious about the ape, why do you think they let you build the ape?**

They didn't really know I built the ape.

**That's not very good slave keeping.**

It's not like they're the best bots in the world. They're good, and they're pretty on top of their thing for the most part, but I know how they work, when they sort of shut down, when they do a recharge kind of thing. I can work stuff out. Obviously I'm not too good with programming, if I was I wouldn't be in this situation. With doing the ape the whole story is that I found him at a thrift store, gave him his ability to speak, gave him his electric tambourine, and when I built him I thought he would just love me. Unfortunately he loves everybody and all things.

**Why do you think that is?**

Maybe bad programming, maybe an extra resistor in line where it shouldn't be. I don't know. All I know is he's preaching love and people love it. I'm so glad, because he's the reason why I keep going with this, why I don't die. When we used to play and there was no ape then all it was a JBOT dis fest.

**Is GTRBOT less abusive to you now that he has this loving foil?**

I would say all the bots are much better. I think they're starting to be grateful to me because they see what I do for them, how I've been really helping them in their quest. I don't think they'll ever say it, but I think they're appreciative.

**But GTRBOT's so fucking mean to you...**

Not so much anymore, we're talking levels of mean here.

**Has he ever said a kind word to you on stage? Has he ever said, "That's some good singing."**

Yeah he did. We had a CD release party in San Francisco a couple of years ago and this story shows why I'm actually glad these maniacal bots aren't put together so well. It was sort of a trick they pulled on me. They were super nice to me, and said the band name was going to be changed to "Friendly! With Robots," and I thought that was going to be *so great*, but I knew something was up. They ended up giving me a present, a robotic puppy...it barked and walked around and stuff. They said it did a special trick and I needed to step on this button to see what it did, and I stepped on it, and nothing happened. I found out later that this puppy's head was supposed to explode.

**Was it supposed to kill you?**

No, it was just about the act of giving me a present and destroying it in front of me. I probably would have been wounded as well.

**So fortunately they're not very good at building things. Though they made a dog that walked around and stuff...**

It was so cute.

**That's all Sony's done so far...**

Yeah...Go AIBO! *(See Robot Rock #17)*

**Hey, I'm wondering if you can leave the house to go to the thrift store for monkeys when the bots shut down, why can't you just escape to L.A. while they're sleeping?**

Well, I probably could if it weren't for that damn chip. So I'm limited in what I can do.

**Does the chip just punish you or does it control your thoughts?**

It doesn't control my thoughts. There's pain distribution which is basically seizure-esque. I also has a sort of monitoring function.

**They know where you are?**

I don't know how deep it goes, all I know is one time I was doing an interview and I started talking shit about GTRBOT and they zapped me right there. The interview person was freaked.

**What do you think the fans enjoy about the band, do they like seeing you abused?**

They do.

**Well that begs the question, if you're getting along better with the bots doesn't that make people like the band less and jeopardize the message-spreading mission?**

People love to see me zapped, but I'm not going through that just to give you your jollies. But I think frankly, regardless of whether they're going to be mean to me, they're *REALLY* mean to the audience. And people *love* that.

**Why are people into being abused by robots?**

I don't know. People love ■ have a heckle fest, a play of wits, man versus machine. At this one show we did in Tallahassee this guy said, "Your mom's a toaster!" And DRMBOT said, "Why don't you go eat your mother's pussy?" I thought, "Oh shit, I'm going to get my ass kicked." But it was really funny, people couldn't believe she said that.

**She's getting sassy.**

In a way I feel good that they're branching out their anger. Maybe I'll be tried as a Benedict Arnold for betraying humanity and helping the robots. But I don't think it's necessarily going to be *these* bots that take over humanity.

**It'll have to be better made bots, AIBO has a better chance. I mean, it seems like you basically used VW van level mechanics to build these bots; they can seriously rock out, but they can't get a dog's head to blow up! Do you think your robots will be leaders, though?**

I think they'll be...what would you call a Mohamed figure? Symbolic leaders...maybe they'll be martyrs for the cause if they do something noble.

**Do you have an inkling of what they might do other than play rock?**

Not really, they don't keep me too informed. Sometimes they'll let something slip out...

**Like what?**

One time they were talking about getting another slave and it was going to be some homeless dude and he was going to live with me and they were going to keep enslaving people and make them live with me in my apartment, and I was like, "Guys, we don't have enough room for me to even keep maintaining you," so they stopped that.

**Let's talk about the music. If the bots are trying to spread this message wouldn't they be better off enslaving someone who looked like Britney Spears and touring with music that more people liked.**

I think people like the music, but either way, they're stuck with ■ because I'm the creator, I'm the one that knows how to fix everything. If Britney knew how to do it I'm sure she would.

**You don't think your extreme music limits audience, your tunes get pretty brutal.**

The thing is, the bots don't tell me too much about what music to make...

**Don't they write their own drum and guitar parts?**

I tell GTRBOT the chords I'm doing...

**He never comes in and says, "I have an idea for a song..."**

Not really.

**At practice he's never like, "Why don't we scale this up?"**

These guys don't have too much compositional skills. The only reason they play music is because that's what they were designed to do. They're not that into it *per se*.

**What is your greatest artistic achievement in C!BR?**

It think when the latest upgrade was done, watching the bots play by themselves and watching DRMBOT just rocking the house by herself. Everything worked when we started the song, and I was just happier than I could ever be. We stopped playing out for a year to do that upgrade. I proved people wrong, so many people said I couldn't create a robot band that would play music that I wouldn't have to control. Sure maybe I screwed up in other ways...

**Like being enslaved...**

...but for the most part they rock the house! I'm their dad, I'm proud of them.

**Do you think the robot propagation will include more robot bands?**

That would be great!

**Why do you think most robot music projects involve dance music?**

To be honest with you, those have nothing to do with robots. Most bands that are, like, "Oooh we're robots, we're Kraftwerk," whatever, it's a bunch of people playing with synths. To me that's not robot music. In a way they're dealing with the exact beats and it's computer-like, but it's all done by humans for humans.

**How do you feel about the Country Bear Jamboree?** *(See Robot Rock #18)*

I think that's pretty cool in a way, their operating systems are pretty cool. But they're not really playing their instruments, so that's sort of lame. They're like the Milli Vanilli of robots. If they were playing I'd be blown away, but they're just lip-synching. But they're all powered by pneumatics, and I'm a fan of pneumatics, so that's pretty cool.

**Any final messages for the readers**

I just want to spread my message to beware technology, look what it did to me. And the bots want to spread their messages of "Look out humanity!" and "Robots unite!"

**Thank you JBOT, good luck.**

For more info on the revolution go to www.capturedbyrobots.com

**Carl**. - If Wesley Willis were on some kind of positivity tip, he'd probably come out sounding like Hyde Park's own Carl. Most days, Carl stands ou in Harper Court reciting free-form verse, freestyling original songs totall off the head, and smiling uncontrollably. And you should see him dance When Billy Preston sang that song about having a dance that has no step and singing a song for his friends that "ain't got no melody", I don't thinl he had Carl in mind, but hey, the shoe fits and Carl wears it like a crown The songs Carl sings are usually acapella, minimalist classics like "Hyd Park University" and "October", and like James Brown, the words ar usually the title repeated over and over with a few embellishments an variations in intonation. Not simply an a capella artist, Carl has bee known to play a Conga at times. Pick hit: "I Gotta Get Up Off My Ass." (JP)

**Wendy Carlos** - When most people above a certain age think of synthesizers, the music that comes to mind is probably that of Wendy Carlos (B. 1939). In 1968, Carlos, a recording engineer and friend of Scandanavian synthesizer genius Dr. Robert MOOG, brought mainstream music listeners their first taste of ELECTRONICA in the form of *Switched On Bach*. Though time has not been kind to this unremarkable collection of by-the-numbers classical arrangements, *Bach* nonetheless added the blip, the blurp, and the bleep to pop music's vernacular. After a few more classical albums to milk the brief craze for synthesized symphonies that she'd instigated, Carlos returned to more experimental fare in the early 1970s. She was already working on a piece based on the novel *A Clockwork Orange* when she heard that Stanley Kubrick was working on a film adaptation of the same. Carlos contacted Kubrick, and they formed a creative partnership that would last through 1980's *The Shining*. In 1982, she composed the music for the Atari-age kiddie sci-fi classic *Tron* - a film which arguably had more bearing on the development of rave culture than all the works of Brian Eno, Giorgio Moroder, and Tangerine Dream combined. (EH)

**Jenks "Tex" Carman** – Native American Hawaiian Music/Hillbilly music fusion star who would play steel guitar, stomp and yell out Cherokee exclamations like, "chippeha!" A consummate showman but imperfect musician with a "strangled" vocal style, he was frequently derided by his musical superiors but, according to the liner notes of his amazing Revenent records CD, always managed to bring the house down. (PK)

**Ray Carmen** - Heavily influenced by The Beatles, The Monkees, R. Stevie Moore, and Martin Newell, Akron, Ohio's Ray Carmen has been grand marshal of his own parade, writing, recording and releasing home-made BEDROOM BAND bubblegum art pop since the mid-80s. From 1986 to 1999 he released several cassette albums through his POP! Productions mail order catalog, mixing jangly pop tunes with goofy tape experiments. The best of these is *Duet Yourself*, a collection of hook-filled originals and two Mike Nesmith covers. Carmen also found time to play drums on the debut album by Witch Hazel. *Landlocked* (Flydaddy, 1995) was distributed for a brief time by Virgin Records. His latest project is a trio called Kinski Spiral. raycarmen@yahoo.com http://members.aol.com/cutandpasterecs/cp.html

**Clyde Casey** – I'm not sure where this amazing One Man Band operates, but a web design firm uses Flash images of him as a demo. He has a back-drum rig, harmonica and then so many toys and whirligigs attached to the front of him that he could be playing a tuba and I wouldn't know! Check out: http://www.itmustbejelly.com/flash/casey.htm

**Cash Money** (see *TURNTABLISTS*)

**Casio: IT'S A CASIO WORLD** by Emil Hyde

Maybe you had one ■ ■ child. Perhaps there's still one in your family's attic, short-circuited by a spilt Coca-Cola, lacquered with a thin layer of sugar and scuzz. Or maybe you've seen them lying among the toasters and dirty teddy bears ■ the neighborhood thrift store, missing half the black keys, and probably all of their internal wiring. Else, if you're lucky, you've recently heard one in action... beeping, buzzing and percolating in the corner of an Ecuadorian restaurant, squeaking in protest as a blind, septuagenarian pianist tries to squeeze a decent rendition of "Black Magic Woman" from its tiny speakers. Even if you wouldn't recognize these amazing artifacts of the digital age by their sound or by their distinctive red, yellow, ■ blue buttons, the ■■■ is right there, above the keys or beside to the AC adapter plug, emblazoned in fading white letters upon the gray plastic shell:

*C-A-S-I-O*

Yes, the CASIO. Or, more precisely, the CasioTone (CT) series of music keyboards. Released in 1982, at ■ time when synthesizers still ranked among lightsabers and space shuttles in the popular imagination, the CT series bravely placed synths within the grasp of everyone... and, in the process, rendered them the laughingstock of the music world. It was the CASIO that earned the synthesizer its bum rap as the cheeziest of keyed instruments (more so than even the dreaded accordion); as the embarrassing, mentally-challenged sibling of organs and harpsichords everywhere; as ridiculous, bionic children's toys masquerading as tools of music-making. You can blame it all on the CASIO.

Believe it or not, CASIO's music division once dared to take it seriously. For ■ brief time in the 80s, their CZ, VZ, and FZ models, built on a mysterious technology dubbed "interactive phase distortion synthesis", tried (and failed) to compete with the immensely popular Roland and Yamaha synthesizers favored by artists like Prince and Depeche Mode. Nowadays, the once-mighty CZ-1000, which cost $1,500 in its heyday, can be had for a paltry $100 on Ebay. Yet, even as CASIO's flagship keyboards were being ignored by the pros, their bargain-bin line of CasioTone (CT) keyboards found new kingdoms to conquer on toy- and department-store shelves.

Indeed, what 80s kid wouldn't be delighted by a CASIO for Christmas? To their parents, the CASIO's "brass" and "piano" settings must have seemed like tasteless imitations of the real thing, but for a generation of kids weaned on NutraSweet and Cherry Slurpees, these sounds possessed an artificially-flavored charm all their own. This seemingly innocuous instrument also possessed another irresistible appeal: the ability to drive your Springsteen-loving parents crazy.

Today, a generation raised on CASIO synths have kept these charmingly cheezy-sounding instruments alive, long after their professional counterparts, like the EMU Emulator II and Korg T1, went the way of the dodo. Some present-day artists (Atom and His Package, Bis, Freezepop) have even, explicitly or implicitly, begun to proclaim the existence of a "CASIO Aesthetic". And, Heck! Why not? With their "churchbells" like doorbells and "trumpets" reminiscent of the alarm on a $8.99 sports watch, CASIOs fit right in with the buzzing, bleeping, pseudo-high-tech vibe of our 21st century lives.

Yet there's also something nostalgic and anachronistic about these Little Keyboards That Could, particularly when it comes to their selection of rhythms. Their hokey "Waltz" and "Swing" beats and ridiculously de-sexualized "Latin" rhythms evoke America in the clueless, white-bread 1940 and 50s. Similarly, the appeal of CASIO's white-washed "Funk" and "Disco" beats (barely percussive snaps, crackles, pops, and occasional hisses), recalls the safely exotic charm of a Melodisc calypso record or ■ plastic dashboard hula girl.

Perversely, the CASIO has since been embraced by the very hip-hoppers and Caribbean percussionists whose funk it feebly fails to fake. Louisiana's pre-pubescent Cash Money Records crew scored a string of Gangsta' rap hits in the mid-90s, backed by nothing but a late-model K-Mart CasioTone. The CASIO has made cameos on records by everyone from Snoop Dogg to Del the Funky Homosapien and, of course, arch-ironicists BECK and the Beastie Boys. Meanwhile, if you stay home from work and watch Telemundo or Univision long enough, you're bound to come across footage of some hot Havana nightclub where the dancers are getting down the beat of a band feature a... you guessed it!

Equally suited to the sensibilities of 1952 and 2002, CASIOs may well be looked back upon, ■ hundred years down the line, as the very embodiment of late-20th-century folk music. Folk music? Yes, you heard me right. After all, aren't ordinary, working-class Americans of the present day more likely to have a CASIO somewhere in their home than an acoustic guitar? Hell, man – a CASIO "Dance" ■■ "Rap" beat may be cheezy, but still they do a better imitation of a Roland TR-808 beat box than any nylon six-string. Many a present-day street poet got their start parroting RUN DMC to the beat of a CASIO SK-1 (the SK-1 being the extra-special model with 2 seconds of sampling memory, allowing kids to shout "fuck you!" and play it back in ■ Chipmunk or Darth Vader voice). On his recent album "Folktronic," Scottish indie superstar MOMUS posited that the Newport Folk Festival will one day be "invaded by boffins and geeks playing modular Moogs", and I agree with him in all but one detail: it won't be pretentious, vintage Moogs that future folktronic bards will play but common CASIOs.

And ■■ much ■■ I like Woody Guthrie, the idea of the travelling troubadour being replaced in our cultural lexicon by the bedroom-bound CASIO-bot doesn't sound so bad. This is ■ different age we live in, where the gentle strum of a guitar and chirping of crickets has been drowned out by the shrill pulse of cell phones and electronic hum of the Internet, and the wind in which the answer is supposedly blowing no longer speaks our language. It's a CASIO world we live in, and it cries out for CASIO music.

**Casiotone for the Painfully Alone** – Very Lo-Fi ELECTRONICA ONE MAN BAND/BEDROOM BAND, who sings sincere pop with only keyboards: electronics of the AA-battery-powered variety, fifth-grade Christmas presents, recycled-to-the-Salvation-Army Casios and Yamahas, even a pastel-blue Muppet Babies one. The band is composed of only one member, Owen Ashworth, an adorably lumpy young writer. To him, keyboards are not a nostalgic gimmick; they're simply the most convenient instrument to write songs on when one spends most of one's free time selling tickets in a movie theater box office. *Answering Machine Music*, his first full-length release, combines witty lyricism and seemingly simplistic instrumentation into surprisingly complex and intelligent songs with a computer-generated waltz beat. It was recorded on boomboxes and borrowed four- tracks, and answering machine microtape in bedrooms, using a Casio SK-1, a Yamaha Portasound and a variety of Casiotones souped up for amplification. (PK)

**Cass** – One of the most popular current DEEJAYS in England.

**Catalyst** (see ALEX ATTIAS)

***Cellbound*** - This1955 Tex Avery cartoon is about a prisoner dog doing a 500 year sentence. After spending 20 years digging a tunnel he emerges in the warden's room, where he hides in the TV set He has to keep acting out various programs every time the fickle warden changes the channel, including a frantic turn as a One Man Ragtime band. This funny, intense cartoon has voices by the great Paul Frees. Alternative working title: *Cellbound Hound*. (JA)

**Cex** – LAPTOP artist.

**Cha Cha** - The package calls this 1970s mechanical drum-beating toy "The One Man Band Drummer Clown" (see ***ONE MAN BAND TOYS***).

**Eugene Chadbourne** – Since the mid 1970s Chadbourne has been making ■ guitar emit unusual sounds ("treated guitar" is sometimes used as name for the unusual noisemaking he engages in). Though embraced by the avant garde the true beauty of his work is how populist and fun it is – Eugene is the NOISE artist for the common man! In fact, one of his signature works is an album of strange-sounding covers of Country and Western standards. Though he has performed hundreds of solo concerts he is also an excellent collaborator, and in addition to having his own band in the 80s, Shockabilly, he has also worked with every type of musician, from lowly hardcore to lofty modern composers. (WT)

**Chainsaw Riot** – Chainsaw Riot (a/k/a/ Bryan Chan) is ■ One Man Band in Hong Kong that produce Digital Hardcore and Dark Ambient. CR is interested in de-construction and re-construction of any kind & any form of music into noise.

**Harry Chapin "Last Stand"** – Lyrics from the tune by the late folksinger: "So you circle all the wagons/And you hide behind the trees/And you try to find some courage on your knees/When you heard the sound of taps played/By the one man band/You knew this is where you'd have to make/Your last stand."

**Greg Chapman** - Folk One Man band circa 1970s.. Played a remarkable assembly of instrument, including ■ twelve-string guitar with a harmonica and a kazoo attached to it, and he kept the beat going with high-hat (cymbals) and an electric bass played by pressing ex-organ pedals with his feet.

***Chapman Stick*** - The Chapman Stick is a relatively new instrument that makes the player a One Man band, ■■ it is ■ multi-instrumentalists multi-

instrument! It is a 10 or 12 string amplified instrument that typically has a range of a guitar and a bass, yet on a unified, bodyless fretboard. This makes for a stringed instrument whose technique is more like a piano than a guitar or bass, but whose tone colors are warm, and harmonically rich. It looks like an electric guitar with a very wide neck, a tiny body and the scale length of an electric bass. The Stick is played by holding the instrument vertical and tapping the ten strings lightly against the frets with the fingers of both hands. The induced vibration in the strings is detected and amplified by two sensitive "humbucking" pickups. Both hands play at the same time. One does not fret a string with one hand and pluck it with the other, but rather just touches it. Stick playing is thus an eclectic combination of both keyboard and guitar techniques, and allows slides, hammers, and bends. The raw sound can be (inadequately) described as a duet of bass and electric guitar or keyboard. Stick players tend to come to the instrument mostly from guitar, keyboards, and bass. Emmett Chapman discovered his two-handed tapping technique in August 1969, and developed the Stick instrument in 1969-1973. His company, StickEnterprises Inc., has been producing Sticks since 1974. Some 3000 or so have since been produced. (PK)

**Ben Chasney** (see **SIX ORGANS OF ADMITTANCE**)

**Chemikiller** – Brutal Delaware BLACK METAL ONE MAN BAND.

**Sharon Cheslow** – Cheslow is a brilliant,, important feminist artist whose musical adventures include avant garde solo NOISE ARTIST stints, as well as collaborations with bands (Chalk Circle, DC's first all female punk act in the 80s, Suture, Red Eye and Electrolettes) and fellow experimental musicians. She's also worked with Cynthia Connolly, with whom she assembled the book, Banned In DC. Her current installations, SOUND SCULPTURE work and performances have made her a mover in the San Francisco experimental sound scene. Highlights of her electronic, interactive audio work include creating motion sensitive sound pieces and throwing plates at a guitar.

**The Chicago Brother** Bruce, a/k/a "The Chicago Brother," was a familiar sight in Chicago street music during the eighties up through at least 1996. He worked in different combinations with others, but during half of that time he played guitar and kick drum while his wife ("The Chicago Sister") filled in on bass, playing Chicago blues standards. For maybe ten years, until the city started cracking down on street music licenses, the Chicago Brother and Sister were fixtures on street corners and at the various outdoor festivals. During the cold months, they'd go to New Orleans and ply their trade there. Since then, if you saw another blues duo in downtown Chicago streets, it was usually Just Us, who fit the same description (white male guitarist/drummer performing with a black female bassist playing the blues). (JP)

**Chi-Lites** (See ***SONGS TITLED "ONE MAN BAND"***)

**Trace Christensen**- Formerly a rockband dude, Trace replaced bandmates with his own pre-recorded tracks, and now takes his one-man karaoke company into area clubs. As one musician playing the parts of four or five headbangers, Christensen's oddball act is a gas to witness, one that rocks like no other solo effort in town. Voted Best One Man band in Denver, 2001!

**Christian Con Man** - The ancient Zen riddle, "What is the sound of one hand clapping?" was devised to free the mind of the constraints of rational thought In the same spirit the cassette-only release, *Christian Con Man Goes Hawaiian*, begs the question, "What is the sound of one tongue flapping?" Lee Edwards, apparently Chicago-based, is Christian, but not overtly evangelical, though he professes the "con man" derives from his "total confidence in the Lord Jesus Christ as [his) savior." His gushing, romantic story-songs begin with awkward, Neil Hamburger-grade jokes, which evolve into organ-accompanied, choked-up paeans to his wife and family, before careening inexplicably into emotional climaxes. CCM rambles like a man who scrupulously observes the nine-drink minimum. (IC)

**Ben Christophers** – Christophers is a contemporary UK-based sensitive singer-songwriter who expands on the traditional acoustic guitar setup with Electronica, fine pianowork, lots of overdubs (see ***STUDIO OVERACHIEVERS***) and an impressive falsetto. (JA)

**Chucklefoot** - A highly experienced UK One Man band For Hire, Chucklefoot has worked across the world at Festivals, Theme Parks, Cruises and on TV & Radio. His unusual Act combines the traditional One Man Band with Comedy and Street Theatre. His One Man Band setup includes Bass Drum, Cymbals, Tambourine, HARMONICA, Banjo, and KAZOO. He also is skilled at Ukelele, Guitar, MELODEON, Trombone, Penny Whistle and Musical Saw. Chucklefoot specializes in Skiffle, Jazz, Good Time and Blues. (WT)

**Irwin Chusid** (see **SONGS IN THE KEY OF Z**)

**The Cigarettes** – A Brazilian band (singing in English) that started in 1994 as a One Man BEDROOM BAND. Marcelo Colares was born in a small contry-side city near Rio de Janeiro, but instead of following the muses of his native land he fell for The Smiths and Jesus & Mary Chain (Marcelo also did a Smiths zine). After success with demo cassettes the band received good Brazilian press, airplay on MTV Brazil, and led to releases on the Brazillian indie label Midsummer Madness.

**Citizen Cope** – Clarence Greenwood's Alternative Rock **STUDIO OVERACHIEVER** band.

**Clang Quartet** – A musical project of Scotty Irving (drummer for Geezer Lake, EUGENE CHADBOURNE, Elvis X, and others). Live, Clang Quartet is predominantly an improvisational percussion/performance-art show, based metaphorically on the life of Jesus Christ. The recorded output features standard instruments like guitars, keyboards, and drums as well as Irving's own electrified hand saw/stapler/water bottle and cicadas mixed with sound collages of family tape recordings from his childhood. Truly experimental music in the spirit of Swans, Whitehouse, Merzbow, and AC/DC. Clang Quartet is the subject of a new documentary from Bright Eye Pictures titled *Armor of God*.

**Mike "Agent X" Clark** – Detroit producer (Insane Clown Posse, George Clinton) who moonlights as a recordinng artist, DEEJAY and ELECTRONICA ONE MAN BAND.

**Clementine**, (see **LUKE SLATER**).

**Clevergirl** - With rare exception, one-man bands have always been just that: one *man* bands. Laurie Anderson notwithstanding, female artists seldom exhibit the sort of obsessive, control-freak tendencies that would prompt someone to lock themselves away in a studio with a pile of instruments or a synthesizer and try to tackle an ambitious musical project unassisted. Instead, when female musicians go solo, they typically go the singer-songwriter, girl-and-her-guitar/piano route... But no one ever accused Karen Sandvoss of being typical. Originally a drummer, and too often the "token chick" in her early rock bands, Sandvoss picked up the basics of synthesizer programming while living in Detroit during the early-90s techno explosion. Soon she was composing sophisticated IDM tracks under the pseudonym Spansion. Later, she hooked up with former Ultra Vivid Scene guitarist Collin Rae to form the NIN-meets-My-Bloody-Valentine outfit Supra Argo. During SA's brief and obscure career, Sandvoss encountered a good deal of prejudice from audience members who assumed Rae had programmed all of Supra Argo's synths and Sandvoss was "just the singer". Feeling the need to strike out on her own, Sandvoss moved to San Francisco and cut an LP, *Masters of the Here and Now*, as Clevergirl, playing everything from drums to guitar to bass to synthesizers in true Stevie Wonder / Prince fashion. Taking the sisters-doing-it-for-themselves thing one step further, Sandvoss released the LP on the woman-owned-and-operated Green Girl Records. (EH)

**Click Tha Supah Latin** - Coming from beneath the surface, Click Tha Supah Latin is known as the HUMAN BEATBOX king of the West

Coast. He's more than just a recording artist. He's also a b-boy and has involvement in music production, film, and radio. In 1996, Click Tha Supah Latin released his debut album, *This Iz How I Know*. He is also a radio D.J. and emcee. He is featured in BREATH CONTROL, the Beatbox documentary.

**Coffee** (see Songs Titled ***"One Man Band"***)

**Avi Cohen** – Children's One Man Band and puppeteer from Israel's Train Theater.

**The Columbian Theatre "One Man Band"** This Womego, KS theater underwent renovation in 1915 with 450 real opera chairs, maroon drapes, and ceiling fans. Silent movies became more common and a player piano was added to The Columbia for background music for those movies. The Columbian's player piano was unique in that it had ■ separate cabinet attached which would produce other instrument sounds (drums, violin, trumpet, etc.) when wood handles on rawhide cords that reached from the piano to a cabinet were pulled. It was known as the "One Man Band."

**Common Factor** – Internationally heralded Chicago-based DEEJAY.

**Concentrick** – San Francisco Remixer/**ELECTRONICA ONE MAN BAND** with a real rock/punk background. As Tim green he is a member of The Fucking Champs and was ■ member of Nation Of Ulysses.

***Concertina*** (see ***ACCORDION***)

**Congenital Haemorrhoids** - Crazy Japanese grind/NOISE ARTIST solo unit.

**Mike Conley** – 1970s-1980s BUSKING combination sax player/tap dancer (a simultaneous feat).

**Loren Mazzacane Connors** (see ***BEDROOM BANDS***)

**Stompin' Tom Connors** – Canadian super-patriot Stompin' Tom has been making bold, wonderful Country music that celebrates his country for almost 40 years. He has released numerous albums since the late 60s and they many feature his signature self-percussion. He accentuates his guitar playing with a stompin' pair of boots on a STOMPBOARD.

**Conta and Boehme Victorian Trinket Box** – Apparently some Victorian music boxes were known as "One Man Bands."

**Cool DMX** (See **DMX**)

**John Cooney** – Australian ONE MAN BAND for hire, uses fully sequenced backing tracks & performs covers from the 50s to the 90s. (PK)

**Clate "The Unknown Great" Cooper** – Clate is a West Virginia neighbor and friend of HASIL ADKINS, and has fashioned a One Man Band act similar to Hasil's (minus the wildness). What's interesting about his act is that it seems that Clate has seen all the attention the haze has gotten and seems to believe that playing acoustic guitar and drums simultaneously is what's happening these days, and he wants to get on the bandwagon. Clate has some great songs (some about Hasil) and releases lo-fi cassettes of his material. (JA)

**Cooterfinger** – James Richard Oliver's homespun Punkabilly, Trashabilly, Garage, twisted humor STUDIO OVERACHIEVER band. Influenced by HASIL ADKINS and his ilk. Cooterfinger plays guitar, bass, drums and voice in demented fashion. His own label Illbilly Records releases his, and likeminded independent artist's music. Illbilly@ellijay.com

**Cornelius** — While there's no denying that Japanese pop music is 99% derivative of European and American styles, the work of Tokyo-born J-pop producer Cornelius (Keigo Pyamada, renamed after a *Planet Of The Apes* character) elevates cross-cultural derivation to an art form of the highest order. 1997's *Fantasma*, his best concoction to date, blends sun-dried Beach Boy psychedelia, faux-Mozart harpsichord freak-outs, Buzzcocks-era pop-punk, and Bug Bunny sound effects into zesty sampler smoothies – ■ livelier, cuddlier version of the Dust Brothers' patchwork mixes for the Beastie Boys. Cornelius' Frankenstein approach to pop songwriting has led many Western critics to dismiss him as a "Japanese BECK". Yet, if there were any justice in this world, it is Beck who would be branded an "American Cornelius", at least as far as production style is concerned. Fortunately for music lovers, no apparent animosity exists between the Japanese Beck and American Cornelius, who can be heard jamming merrily together (along with MOMUS) in the background of Japanese chanteuse Kahimi Karie's self-titled international debut LP. (EH)

**Cosmic Cowgirl** (see **HUMAN JUKE BOX**)

**Ike Cosse** – Michigan-bred Blues One Man Band (pretty much just HARMONICA RACK/GUITAR COMBO, but he uses overdubs in the studio, and also does interesting things live). Cosse came to the Blues through Fusion, so his tenures as a California club act and recording artist reflect interesting innovation one doesn't always see reflected in contemporary Blues.

**Mike Cossi** – Jazzy New York City ONE MAN BAND FOR HIRE..

**Elvis Costello** – Costello is currently doing a One Man Band style tour where he plays solo with a drum machine.

**Coyote Zen** - Jeffrey Gray Parker's Native American STUDIO OVERACHIEVER project that combines native flutes, percussion, and many ethnic instruments from around the world to create organic music that is textured with acoustic and electric guitars, piano, synthesizers, digital drums, and the sounds of nature.

**Crafty The One Man Band** – Harvey Craft has been performing for over 40 years, "I'm a relic from the Swing era -- still swinging." Craft has played all over the U.S., demonstrating his solo take on Foxtrot, Dixie, Country, Latin, jazz, Jump, Rock, Rhythm and Blues, Polkas, Irish, Italian, and Hungarian music. His act combines traditional One Man Band music with standup comedy. Also billed as the "World Famous One Man Band." (WT)

**Cragstan One Man Band** - This 1960s battery operated mechanical ONE MAN BAND TOY features a dog playing an elaborate drum kit.

***Crank Musicians*** – (See **ORGAN GRINDERS, HURDY GURDY**)

***Crowded At the Bottom*** (see **DAVE HARRIS**)

***C64 Music*** – A genre of electronic music that celebrates defunct technology by creating music on Commodore 64 computers circa the early 80s. There is ■ German site devoted to C64 music, http://remix64.phatsites.de

**Bob Cushing** - When he sings his trademark song, *One Man Band*, Bob Cushing sings from the heart about what he knows best. Hailing from Cincinnati, Ohio, Bob has performed at area clubs and bars at least five nights a week for the last ten years. Bob is a fiery performer who captivates listeners with his powerful delivery of sincere lyrics, rousing guitar riffs and the occasional off-kilter joke. He is right at home on stage, and makes the audience feel like welcome guests. To see Bob perform, you would think he was born behind the microphone. In fact, he started singing and performing as a teenager. He started out as a guitarist in several local bands and then struck out on his own with a successful solo career. He has opened for some very impressive bands over the years, including 38 Special, The Guess Who, Rick Emmit, Lonnie Mack, April Wine and countless others. Bob's first album, *I've Never Heard of You Either* was well received by his fans and the press, but it was his second release, *Now That We've Met*, that really struck ■ chord. *Shock Value Music Webzine* said "Bob's rugged voice, and gifted fingers combined with his heartfelt lyrics electrify his classic style." And, *The WestSider* recently wrote: "His gravely voice and lightning fingers deliver a sound that entices you to sing every word as if you were the one playing on stage... He's definitely ■ one man, in-your-face kind of rocker." Bob pours his heart into his music, and his soul into his

performance. His voice is an explosion of power and passion. Bob Cushing: His phenomenal talent will dazzle you, his voice will amaze you and his electric personality will floor you. (PK)

**Custom** - Duane Lavold's indierock STUDIO OVERACHIEVER act. Lavold chose a collective-sounding name to leave open the possibility of working with his touring band in the future, but also because it's been his nickname forever. "I work alone, not because I want to do everything, but because I can," said Lavold, who not only performs almost every note on his album, but also produced it and directed the controversial video for the single "Hey Mister." "Now with [recording software] Pro Tools and a Macintosh, you can bungle your way through creating things in your head without hiring 50 players and spending $2,000 a day for a 'real' studio." Custom said the home studio revolution has not only made it easier for musicians to be jacks-of-all-trades, it has allowed them to record lush albums like his with just a few thousand dollars' worth of equipment. He predicted that the floodgates opened up by such relatively cheap software as Pro Tools and the like could inspire a new generation of recording artists who go it alone. "I want people to know that we are making records that are in stores on $4,000 worth of equipment," he said. "The intimidation factor of seeing bands in studios with gigantic mixing boards is gone. You don't need that."

**Cut Chemist** - As well as being one of the ablest solo TURNTABLISTS on the globe, Cut Chemist is also a member of two highly rated crews: underground rap kings Jurassic 5 and the Latin-funk band Ozomatli.

**Jef Czekaj** – Best known for his comic, *R2D2 Is an Indie Rocker*, Czekaj has also played in a number of bands through the years. After moving to Boston he helped start the Handstand Command music collective, playing with the Tardy, the Anchormen, and Sinkcharmer. In addition he's released two solo records. The second of these solo ventures, *Tearfast* (Unstoppable, 2000) was done as a One Man Band (MF)

***CZ-1000*** (see ***CASIO***)

**Steve D** (see ***TURNTABLISTS***)

**Daddy Freddy** – 80s rapper who was one of the first to combine Hip Hop and dancehall Reggae. His superfast delivering also included HUMAN BEATBOXING.

**Daddy Stovepipe** - Daddy Stovepipe was born Johnny Watson in Mobile, Alabama on 12th April 1867. This makes him one of the oldest blues singers recorded in the 1920s. He was also one of the first male country blues singers to ever be recorded, playing a session for Gennett in Richmond, Indiana as early as May 10 1924. He recorded three sides: "Sundown Blues," "Stove Pipe Blues," and the unissued "Tidewater Blues," accompanying himself on guitar and harmonica in a rack. He was 57 years old when he made his recording debut. Stovepipe worked as an entertainer in the medicine show circuit where he appeared as a one-man band playing guitar, harmonica, jug and kazoo. He also played for tips on the street corners as he wandered around the south from city to city. In July 1927 he recorded for Gennett again, this time in Birmingham, Alabama together with Whistlin' Pete, the record was also issued on the Champion label by Sunny Jim And Whistlin' Joe. They cut a cover of "Black Snake Blues," recorded by Blind Lemon Jefferson the year before, and backed it with "Tuxedo Blues." Three years later, in October 1931, Stovepipe did a two-day recording session for Vocalion in Chicago. This time he was joined by his jug blowing wife, Sarah Watson, and the records were issued under the name Mississippi Sarah And Daddy Stovepipe. Sarah was a very skilled jug blower and possibly the only female one on record from this period. Eight tracks were recorded and issued, but two of the four records hasn't been found. On 26th February, 1935 the couple was in the studio again, now as Daddy Stovepipe And Mississippi Sarah. The four sides recorded was the last to be heard of Sarah, but Daddy Stovepipe was "rediscovered" in the early 1960s playing for tips at the famous Maxwell Street market in Chicago, sometimes working as a religious singer under the name Rev. Alfred Pitts. Before his death of bronchopneumonia on 1 November 1963, Stovepipe was recorded again and made a few appearances before the appreciative white audiences of the "blues boom". He died 96 years old, with a musical career that had started in the 1880s! (PK)

**Daffy Duck** (see **BUGS BUNNY**)

**Dahmer's Dinner- SKI-MASK's** harsh noise loop industrial bubblegum project. Figure that one out. It's disturbing. Real tape loops manipulated and multitracked an effected to extremes. Dahmer's Dinner has appeared on 2 underground noise cassette compilations, one of them being the 6 way split for the label of Carnal Hedon Coitus out of Ashville, PA. (SM)

**Roger Daltrey** (see ***SONGS TITLED "ONE MAN BAND"***)

**Jack Dangers** (see **MEAT BEAT MANIFESTO**)

**Brother Danielson and the Nine Fruits Tree** by Jillian Steinberger

It's surreal, it's trippy, it's psychedelic – yet it's safe for kids and completely natural. Well, it's made of papier-mâché. But still, it's a tree! The Nine Fruits Tree! During solo performances, Danielson Famile lead singer/songwriter Daniel Smith climbs inside and straps it (his acoustic guitar, that is). His head and arms pop through so he can strum and sing. Sometimes the tree tours with the whole Famile, adding just one more stirring visual to what indie rockers have been saying since the mid-'90s: the Danielsons give an awesome, unforgettable show, and it's nothing you ever expected.

The Danielson Famile, after all, are that strange Christian band that plays in rock clubs. Dan Smith's "primitive" songs push formal boundaries. Using "insane" instrumentation, he brings gospel, folk and rock elements together to create an outsider indie rock that resembles scary lullabies and twisted psalms. On last year's *Fetch the Compass Kids*, for example, skewed melodies are crammed into singsong-y marching tunes with complex and constantly changing syncopation, dramatic stop-start rhythms, plus unexpected lulls and shifts in tempo, tone changes and vocal harmonies. Instruments run the gamut from toy pianos, xylophones, bells, whistles and flutes to guitar, banjo, violin, keyboards and various percussion instruments. Yet, these songs often have great beauty, or make you want to hop and dance and sing.

Performing all together, the Danielsons wear medical uniforms with a blood red heart on the sleeve and shoes designed especially for them by John Fluevog (who shares spiritual affinities). Metaphorically, the uniforms represent the "healing" that occurs during Danielson Famile show.

Something shocking happened. At San Francisco's Tenth Annual Noise Pop Festival, February-March 2002, during a panel for indie rock critics, Senior Curator of Seattle's Experience Music Project Ann Powers, former pop critic for the New York Times and senior editor of the Village Voice, lambasted the Danielson's uniform as a poor marketing scheme – and dismissed the band with a wave of her hand. I cringed. Didn't she get it?

Whether with the medical uniforms or the Nine Fruits Tree, Danielson-inspired music doubles as avant-garde theatre. Dan's no naïf. His favorite bands include Bongwater and the Pixies, and he's a big Eno fan.

He earned ■ degree in Performance Art at Rutgers and wrote one of the most stunning theses they'd probably seen in years – it resulted in the Famile's recent reissue of their first album, 1996's *A Prayer for Every Hour*. More important than academic or art world credentials, however, is that Dan can put smiles and looks of wonder on the faces of the most curmudgeonly of iconoclasts.

So if Ann Powers wants to spend 15 minutes talking about the Stone Roses on an indie music panel, oh well. But really, she should invite Daniel to play - in his tree - at EMP's next Popular Studies Music Conference.

Daniel crafted the tree himself. A carpenter, he learned his trade working side by side with his father, Lenny Smith, who penned one of Pope John Paul II's Top Ten gospel faves. For real.

Jillian Steinberger caught up with Daniel Smith at his New Jersey home one evening by telephone.

**Jillian: Can you invent new sounds, fresh chords?**

Daniel: I'm always doing my best to check for a small, still voice. I have to check in so much because God is showing me, "This is great, you've heard this before." Or, "Look these lyrics, they are just trying to promote themselves." That kind of stuff speaks for itself and in terms of ideas, I'm just trying to check in to that internal voice. I've always been very interested in finding combinations that create a new thing. And, also, combinations that remind me of other things. I've tried to develop a sensitivity towards recognizing how certain chords put together remind me of a song and then resisting that - using that resistance to find ■ song that really is completely fresh.

**JS: To not borrow from someone else's, to really come up with your own thing.**

DS: Or maybe I want to reference something, but the point is to try to develop that sensitivity.

**JS: What's it like touring with the family?**

DS: It is really hard sometimes to get the whole family out, so I've been playing more with me in this tree I made. So I'm playing more, and playing more acoustic based songs as well.

**JS: How did the tree come about and what does it mean?**

DS: I sing inside the trunk. My body is inside the trunk and it is a nine-foot, nine fruit tree. It's a "Nine Fruit Tree."

**JS: A tree of life or something?**

DS: It is a symbol of the nine fruits of the spirit. I'm bearing the good fruit. Just like all of the costumes that we wear - they're a visual reminder of what we feel is going on in the supernatural while we're performing. It doesn't run any deeper than a visual prop.

**J: Is your audience mainly indie audiophiles - or? Who comes to see you?**

D: You have certain hardcore music people and but it is also moms. You have parents, and they will bring their little kids. It will be, like, people in their 30s and they will bring their kids who are five to 12, and the kids know all the songs. It's a really wonderful collection of people and to me that's success, when you can draw all kinds of people.

**J: Probably especially when you are doing the acoustics.**

D: Yeah, I guess so. I don't know. It's hard to know who all the people are, but I do know that everybody seems to be smiling when they talk to us.

**JS: How old is your baby?**

DS: She is two and a half.

**JS: What is her name?**

DS: Lily.

**JS: I bet she's cute.**

DS: She is unbelievable and she has this cold right now and she is the cutest thing because it is so sweet. We [includes wife Elin] are having a good time, all being sick together.

**JS: Your Dad's ■ musician in his own right, yes?**

DS: My Dad is a folk gospel songwriter and he has written 170 folk gospel songs. He was one of the first people to be bringing his guitar into Catholic masses. He was part of the folk movement so he was into Bob Dylan. I think everybody was into Bob Dylan. I grew up on Bob Dylan's gospel albums - *Slow Train Coming, Shot of Love*, and *Saved* - in the late '70s when Dylan went through that [his Christian phase]. I grew up in the middle of what was called the Jesus Movement. There were a lot of hippies. You had this certain crowd of hippies that decided to stop doing drugs and get into Jesus.

**JS: That's what your Dad and Mom were like?**

DS: Well, they were a little bit older than that crowd. Like, my Dad was in the priesthood for seven years, studying philosophy and theology, and then he left the priesthood.

**JS: Was he an ordained priest?**

DS: No. He left and taught high school and kept getting fired for teaching Jesus in Catholic schools, which is funny, and then my Mom was a nun.

**JS: Really? Your mom was ■ nun? That's wicked!**

DS: Yeah, she was ■ nun and then she left the convent. My parents didn't know each other at the time. So we come from a very amazing background. She left the convent and became a schoolteacher as well and then they met taking evening classes in college.

**JS: That's a romantic story.**

DS: In the priesthood my Dad learned how to play the guitar because he said it was so lonely there. So he played guitar and started writing songs. Apparently they were supposed to be in bed early, so he would write songs in the closet and he has been writing songs ever since. He wrote a song, "Our God Reigns" and it's famous all over the world. It's been called the Pope's favorite song, so he has had his share of success in his right. But he has never been absorbed by the Christian scene. He's been rejected because he is just ■■ radical in his theology and thinking. He has always been in the underground, which is good.

**JS: The Christian underground (laughter).**

DS: Well, yeah he has just always been...well, he's led music in a lot of churches. We've grown up going through many churches because he would lead music and then he would speak up when there was some kind of hypocrisy or some kind of thing that he felt was unjust and then he'd get kicked out. So, yes, we have kind of grown up in an unorthodox Christianity. We would have church in our living room all together and that was my favorite time.

**JS: Did you have your "going astray" time?**

DS: Of course. I had my rebellion and that is all part of the faith as far as I am concerned. The thing is, it was never "I'm deciding there is no God now." It was never that. It was always, "What can I get away with and why can't I do these things? What is so wrong with this and this and this." No matter how wasted I was, it was always, "I'm sorry." And this was almost the scary part - this very clear whisper: "I'm still with you." That was a little scary to be honest, confirming that I will never be alone, no matter what I do. There was a moment where I looked at myself and was extremely embarrassed. I didn't even know who I was anymore because I had become so self-absorbed - a self-worshiper, and that is the opposite of what I'm called to be. We are all called to be here for each other and to give instead of to constantly be looking at what everyone should be doing for us. That was the great awakening, and that was really the beginning of that last year in college. That is where all the artwork came from, all the art work and all those songs...

**J: Your final project – "A Prayer for Every Hour" - was to work through that?**

D: Yeah, it all just exploded from that moment. I found what I was here for and that was satisfying. At least it was satisfying for a moment until I realized that I still had to work a day job. No, it has actually been incredible and I'm honored to have people pay attention to what I do.

**Dan The Man The One Man Band** – , Mr. Daniel Duguay was a real joy to talk on the phone with to his home in The Gulf Islands. He's ■ real historian who talked my ear off about How One Man Bands connect to practically everything! Everything pertinent, that is. Dan's been doing the One Man Band thing since after he met JESSE FULLER who had already left a great impression on Dan for being the grandfather of skiffle and then some. What shocked Dan was that Fuller himself was a One Man Band. He couldn't tell on record! Dan started his One Man Band in the early 70's, built it up gradually, then had a peak in the 80s where he was picked up by expositions, civic events, and community

centers. Dan made a mint in San Francisco but also did quite well in tourist destinations lining the Coast-Victoria, San Antoine, New Orleans, Jackson Square, etc. and has been to Australia twice over. With all this travelling under his belt he noticed that different areas had, "...different attitudes towards it. In Vancouver they lump it in with whores and beggars. Places like China and Japan have a tradition of sidewalk entertainment, these people are given a salary by the government. The name for them is National Treasures. How unfettered it is, I don't know." Dan The man's set up is a cart with ■ plastic bubble for a skylight on top that measures about 3 feet by 5 feet, "used not just for rain protection, but also as a sound reflector, and to hang things from like a set of bells" that he could do ■ set of chords with to give it a marimba sound with the right hand whilst using his left hand on the accordion. He also uses kazoo, harmonica, pan pipe, trombone that is played like a DIDGERIDOO, and a high hat with a Punch doll that dances around on top. This Punch doll holds a mallet that he plays the xylophone with. This gives Dan The Man the opportunity to do a history lesson on the *Commedia dell' Arte* where Punch comes from. "One of the wonderful things is to play a tune with my fingers and my feet and to talk at the same time." A sociology friend of his calls his sidewalk entertainment an "unfettered situation." Dan The man goes on to tell me, "I think One Man Bands came out of the fact that the Church wanted control in the Middle Ages. It came out of clandestine street theatre." Dan the Man then recommends to me the book Jewish Music that has a solid chapter on one man bands. "All this business of regulating One Man Bands and buskers-it's really the cutting edge of entertainment. It survived the Catholic Church. There's a financial incentive to discard it. Traditional sidewalk entertainment is far more important than it appears. you get to say and do and express what you want. Ideally, the Multi-nationals would want you to be on the internet downloading CDs than to be on the sidewalk watching entertainment." Dan The Man has been building his band back up since he had a housefire three or four years ago that destroyed a barn full of toys and six or eight of his One Man Bands. "I ended up being an involuntary Duchabor and it's amazingly good for you. There you are 60 years old and starting over." (RD)

**Glenn Danzig** - Danzig ditched the rest of THE MISFITS to record the "Who Killed Marilyn?" single all by himself. (CB)

*Darkwave* –A catchall phrase for dark, moody music genres, including GOTH, Black metal and INDUSTRIAL. Often created by sol artists, as these personalities are often bereft of companionship.

**John Darnielle** (see ***BEDROOM BANDS***)

**Das Pediskript** (see **CARL UNTHAN**)

**Das Torpedoes** (see **CHARLES LAREAU**)

**Datura 1.0** - Matt Cisler has been involved with sound and the making of sound since an early age. Unfortunately, he soon became discouraged with music, due to the boot camp discipline of his instructors, and turned to visual art. He rediscovered his love for making noise in the early 80's due to the liberating force of punk rock and went on to play in several punk/INDUSTRIAL/NOISE bands (the Maggots, Duck Kicking Vulture, Cancer Bunny). After a long hiatus, he returned to music several years ago to investigate the visual and sound production capabilities of the computer.

**Dave's Dixieland Jazz One Man Band** - A Pete Fountain influenced clarinet/guitar One Man Band

**Marianne Davies** (see ***GLASS HARMONICA***)

**Bobby Davis** – A sometimes solo, sometimes ragtag band accompanied organist, Bobby Davis (a/k/a/ Top Hat) made some amazing Blues records in the 50s, but for the last decade plus has been most visible with his weekly cable access show, where he and (sometimes) fellow musicians (sometimes accompanied by amateur go go dancers) play Bobby originals which he sings (sometimes improvising lyrics) into a microphone help up by a coathanger rigged around his neck. A true original, he gained new prominence over the last few years as a voice of protest when historic Maxwell Street was being destroyed (see JIMMIE LEE ROBINSON). (JA)

**John Davis** - John Davis is a singer/songwriter from Boston. He is also half of the Folk Implosion (the other half being LOU BARLOW). John has solo BEDROOM BAND releases on Shrimper and The Comunion Label. (CB)

**Kirk Davis** – Australian ONE MAN BAND FOR HIRE specializing in piano, guitar and keyboard. He fronted the popular 70s rock bands Jade and Room Service. (PK)

**Dead Henry** - A one man, Poppy BEDROOM BAND performing guitars, vocals, harmonies, keyboard, bass, and drums.

**Deecoy** – Chicago TECHNO artist, sometimes works with TRAXX. Also known as TDC.

***Deejays (See Noise D.J.s, Turntablists)***

**Deep House** (see HOUSE MUSIC)

**Defenders of the Faith** – Doug Klein's Blues, College/Indie/Lo-Fi, Rock, Rhythm and Blues BEDROOM BAND.

**Ken DeFeudis** - Unmelodious but earnest New England home recording klutz (see BEDROOM BANDS) who's been distributing homemade cassettes for years. Dubbed "Mr. High on Life," DeFeudis shouts needlessly as if trying to communicate verbally with the deaf, as he hammers away at keyboard synths, rarely varying timbres from factory pre-sets. Melody jumps the tracks in the first 15 seconds and careens uncontrollably down a musical embankment coming to rest three minutes later in ■ twisted, smoldering wreck of verses and choruses. (IC)

**Delaval** (see GLASS HARMONICA, MUSICAL GLASSES)

**Derek Denniss** - Stand-up comedian/ONE MAN BAND FOR HIRE from South Africa. Derek's stylish act consists of a professional blend of hilarious stand-up comedy gags, comedy magician acts, musical and variety entertainment, with genuinely, something for everyone, covering the whole spectrum from stag to family fun shows. (PK)

**Department 56 Decorative Christmas Ornament:** This popular ONE MAN BAND COLLECTIBLE features a One Man Band and his dog. It is from the 1995 "Christmas in the City" collection.

**Derique** – A "Body Drummer" who performs in an "Electric Body Suit," a special jumpsuit wired with samplers, drum triggers and electronics that when he hits certain parts of the suit in sequence he can make music while he dances!

**Mak Dervo** – Dervo has been performing original, unusual One Man Band music since 1984. Combining North and South American influences Mak sings, plays Andean pan flutes, ,ten-string charango, kazoo, guitar,and foot percussion. His style is influenced by folk, rock, psychedelic, Dixieland jazz and Andean music. Dervo's original, humorous music uses major and minor keys, interesting time signatures and syncopated beats, resulting in some of the most unique One Man Band music being produced today. (WT)

**Dexter** – TURNTABLIST regarded as one of the top spinners in Australia (WT)

**Diamatregon** – French depraved BLACK METAL ONE MAN BAND. Released split video CDR and split album with MOLOCHIOS.

**Bo Diddley** – Though Bo has been alienating audiences with odd performances (including a lot of rapping) over the last few years, some of his innovations have been pretty interesting. For a 2001 concert at Cal State Long Beach in the Carpenter Performing Arts Center Bo presented himself as a One Man Band with some sort of synthesizer attached to his rectangular guitar. He spent quite ■ bit of time playing with the different effects of the unit, to the point where folks started

leaving in the middle of his set. I wish audiences would indulge him more, because it is pretty impressive for a 73 year old to try to be progressive. (JA)

*Digiderydoo* (see ***PREHISTORY OF ONE MAN BANDS***)

**Thomas Dimuzio** – Well-known sample/guitar/found object NOISE ARTIST. Instruments include electric and acoustic guitars/synthesizers/modified 10 speed bicycle/digital samplers/shortwave radio/sequence algorithms/clarinet/tri-tone folder holder and countless other hi and lo tech audio production methods.

**John Dirga** – A BEDROOM BAND who boasts of recording over 200 hours of music on over a dozen "albums," John releases most of his music via MP3. As a young man John experimented with the family piano, studied trumpet and worked on a Commodore 64 with a waveform editor, eventually adding guitar to his repertoire. (WT)

**Dirt Wolf** - Dirt Wolf plays a mix of *POWER VIOLENCE*, Dance, and Rock music through his Laptop. Recently re-located to Chicago.

Disk (see *TURNTABLISTS*)

**Steve Diver One Man Band** - Instrumental One Man Band (Diver is primarily a guitarist) who has had tracks released by the cascade label. (PK)

**Jim Dividis** – Australian ONE MAN BAND FOR HIRE..

**Dixie Wrecked** Hillbilly-themed comedy One Man Band STUDIO OVERACHIEVER act.

***D.I.Y.*** – Do It Yourself, an aesthetic embraced by the punk and indie communities and obviously a credo of One Man bands.

**DJ Assault** – An amazing Detroit DEEJAY/rapper whose simple, pornographic lyrics have seen him become a cult figure across numerous genres. His minimalistic, heavy form of dance music has been called Ghetto Tech, a label he now shies away from. Best song: "Ass and Titties."

**DJ Babu** - A member of The World Famous Beat Junkies, and one of the best solo TURNTABLISTS in the world. Creditied with coining the term, "TURNTABLISM."

**DJ Chlamydia** (see **THE SUNSHINE TERROR SOUND**)

**DJ Flare** (see ***TURNTABLISTS***)

**DJ Frane** – Funk (and marijuana) inspired DEEJAY who updates Parliament vibes for the Hip Hop era.

**DJ Ghetto** - Exceptional Philadelphia TURNTABLIST.

**DJ Hell** - Growing up in rural Bavaria in the 70s Helmut Geier (Hell to his friends) became obsessed with punk rock, Hip hop and technology (he worked for a computer company. He became a DEEJAY in Germany, and over the years has gained a reputation as an ELECTRONICA ONE MAN BAND, TURNTABLIST and TECHNO artist with a punk sensibility. Helms (and some say *is*) the International Deejay Gigolos record label.

**DJ Iron Monkey** - The sole member of I/M, a member of the art/noise/joke preformance art group The Ernest Borg 9. He spends way too much time with his drum machines in people's basements.

**DJ Lebowitz** - The "punk" pianist, DJ is known for playing punk and hardcore songs on grand pianos in lounge situations. The San Franciscan Lebowitz learns songs by ear and attempts to mimic the full rock band sound by keeping the "drum beat" with his left hand and melody on the right, with improvisations reserved for the "guitar solo" parts. (PK)

**DJ Pierre** - the Chicago legend's involvement with HOUSE MUSIC goes back to its earliest days when, as a member of Phuture, he recorded the seminal "Acid Trax." He departed for a solo career as a DJ and recording artist in the late 80s and became famous for his "Wild Pitch" sound, which was based on a lot of tweaks and effects.

**DJ Rap** - Blonde techno hussy ELECTRONICA ONE MAN BAND from the UK whose music veers off towards pop territory quite often, wrongly compared to Madonna by mainstream music critics often, though the two are nothing at like- hell, Madonna doesn't program her own music! Really goofy performing name as she never even raps on her songs- sings, yes, but raps? Nope. (SM)

**DJ Shadow** - Josh Davis stands out from his fellow deejays by stacking diverse samples into breathtaking sound collages.

**DJ Shortkut** (see ***TURNTABLISTS***)

**DJ Spooky** - Paul Miller (aka DJ Spooky) is a science-fiction writer, music maker, and conceptual artist. He sees his work as standing at the crossroads of youth culture, semiotic theory, and conceptual art, and he is credited with spawning the NYC Trip Hop scene.

**DJ Yellow** – Yellow (a/k/a Alain Ho) is a Deejay who was an innovator in 90s French dance music.

**DJ Yoda** –English TURNTABLIST who actually refers to his work in One Man band terms with the track, "Yoda's One Man Band."

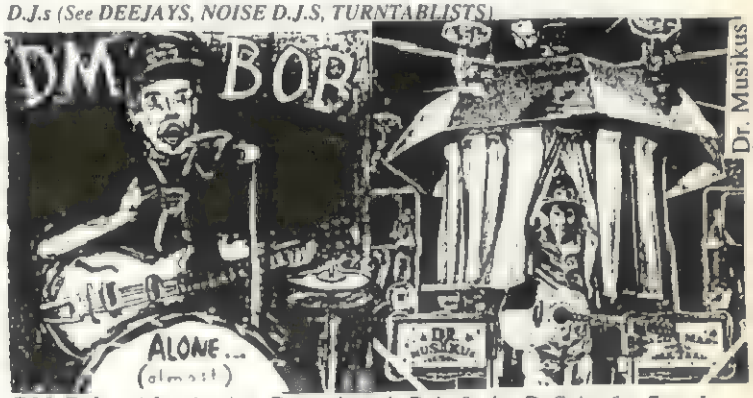
**DJ Yoshi** (see ***TURNTABLISTS***)

**DJ Yutaka** – TURNTABLIST for the Zulu Nation.

**DJ Z Trip** – TURNTABLIST who works with Rock bands as well as doing solo sets.

**DJ Zwieback** – German TURNTABLIST. Collaborates with STROTTER INST.

***D.J.s*** (*See **DEEJAYS, NOISE D.J.S, TURNTABLISTS***)




**DM Bob** - After having Deutschmark Bob & the Deficits for 7yrs I decided to try the one man thing. I m new to this but after seeing BOB LOG III, QUINTRON, REV. BEATMAN and SILKY I decided to give it a go - I ve been at it for about a year. What makes my onemanband unique? Well my first response is nothin - but aren't all onemanbands unique? Probably the only thing unique about mine is it's very conventionality I mean, I don't dress up in special costume nor did I construct something as wonderful as the DRUM BUDDY or the FOOTDELLA (ok I built my own kick'snare' (kickbucket) built a out of an old olive tin [2 gallon size] - but that's not so unique). I was never one to do the guitar/singer thing – I've got to have something else accompanying so it's bass drum, kickbucket, harmonica and guitar/singing. It's very frightening to go it alone!.. More info: dmbob.de

**DMS** – Solo project of percussionist Steven Lamos. Beat laden experimental ELECTRONICA with a live drum kit and trumpet.

**DMX** –This isn't the current rapper, but rather "DMX The Original Human Beat Box," who performed HUMAN BEATBOXING with Mantronik and Just-Ice in the 80s. A/K/A Cool DMX.

**Marc Dobson** – Canadian ONE MAN BAND FOR HIRE/BUSKER.

**Doctor Harmonica** – BUSKING HARMINICA player who performs in America and Europe. Occasional colleague and collaborator with PROFESSOR WASHBOARD.

**Dr. Musikus** - This German performance artist is the giant One Man Band. "The brightly-colored rotating doll's castle which was the crowning glory of Dr Musikus' massive one-man orchestra could be seen from a long way off. Curious visitors edged closer to this unique orchestra and some even started to believe in magic as thick clouds of smoke suddenly began to bellow from the orchestra. Then Dr Musikus approached the orchestra as well, strapped himself in at the feet and the elbows, hung the guitar around his neck, pulled ■ frame with various different musical instruments over his head, and the show could begin. As the curtain opened automatically, Dr. Musikus was already banging away at the kettle-drum and using various parts of his body to play the drums, the guitar, the harmonica and various other musical instruments. "Marina, Marina, Marina" rang out from the loudspeakers. For the second verse, the artist quite literally took off. Two hydraulic lifting platforms catapulted the orchestra into the air. Once he had reached the top, he really began to warm up the audience, with clouds of smoke, fireworks, bright lighting effects, horns, sirens, pipes, rattles and soap bubbles. During the last verse, Dr Musikus and his orchestra gradually came back down to earth. Like ■ "deus ex machina", Dr Musikus surprised everybody there by emerging from under the orchestra and marching around, singing and making music for the audience with a drum on his back. Of course, everyone was singing and clapping along. This was followed by a mad drum solo, with the artist looking like a fidgety child as he pounded away on the drum. On the last beat of the drum, there was a bang and confetti rained down onto the spectators. Applause, applause! If you visited the fair when it was dark, you would have seen another amazing side to the orchestra. Bright neon tubes, spinning and flashing lights, beams, light tubes, light bulbs and LED's turned the orchestra into a fantastic beacon of lights. Guinness Book of World records has certified him to be the largest One Man band in the world. Dr Musikus: a symbiosis of man, music and machine – simply unique. (PK)

**Doctor Ross/Doctor Ross The Harmonica Boss** (see **ISAIAH ROSS**)

**Aaron Dodd** – A contemporary Chicago BUSKING tuba player. His skills are so respected that members of the Chicago Symphony Orchestra chipped in to purchase him a $2,500 tuba, but it was destroyed by thugs in the flophouse where he was residing. He is currently playing a far crappier tuba.

**Tom Dodson** (see ***ONE MAN BAND ART***)

***Dolceola*** (see **WASHINGTON PHILLIPS**)

**Margaret Dollrod** – The lovely and talented Margaret Dollrod is ■ singer, songwriter, and rhythm guitar playerin the Detroit trash R&B genius band The demolition Dollrods (known for primitive, stripped-down – literally – Soul Punk!). She is ■ teenage runaway who flew the coop to follow her childhood dream, which was to run wild. In an effort to express yourself, she gives you her all. Although it may be raw, it is true. She is currently exploring the world of One Man (or Woman) bands!

**Donald The Piper** - Donald is a UK bagpiper-for-hire, who specializes in cultural musical education, and incorporates whistle, flute, chanter, CONCERTINA, bodhran, pipes, MANDOLIN, DIDJEREEDOO, Tibetan singing bowl, African mbira or thumb piano

**Pete Donnelly** - While Donnelly's main gig is playing bass for power pop legends the Figgs, he's also played with acts ■ diverse as the Candy Butchers and Vernon Reid. In 2000 he self-released ■ cassette of home recordings. Most of the cuts feature Donnelly on guitar, bass, and drums with bits of keyboards tossed in for good measure. (MF)

**Howdy Doody** – Howdy is featured in a great puzzle with a picture of him as a One Man Band, playing ■ drumkit, WASHBOARD and horns.

**Louis Ivanov Doychinov – One Man Band** from Bulgaria.

***Drum and Bass*** – (See ***HOUSE MUSIC/ELECTRONICA***)

***Drum Buddy*** (see **QUINTRON**)

***The Drum Buddy Show*** (see **QUINTRON**)

**Dump** (see ***BEDROOM BANDS***)

**Vikter Duplaix** – STUDIO OVERACHIEVER Duplaix is an important voice in the Nu Soul/Philly Black music scene, and he has worked with Kenny Gamble, DJ Jazzy Jeff Lauryn Hill, Common, Eric Benet, Erykah Badu and even some DEEP HOUSE artists. Having proven his commercial viability, he's taken to focusing on more experimental solo projects showcasing his brand of futuristic soul.

**Ed Durbrow** – American living in Japan who plays as a busking One Man Band in an absurd setup, but also combines his lute playing. Has lived in Tokyo since 82 composing electric, acoustic, classical, Renaissance lute, Baroque lute and synthesizer music. Was ■ member of British Prog act Listen in early 70s, then spent decades touring the world studying ancient music traditions. The result: Japan's top Renaissance-Garbed Lute player! His one man band rig involves a back bass drum rig, a cymbal on a hard hat, and a beard!

**Paul Van Dyk**- Rather dull and predictable **ELECTRONICA ONE MAN BAND** trance arist with occasional high points on his instumental albums. (SM)

***Dynamophone*** (see **THADDEUS CAHILL**)

**Ronnie Dyson** (see ***SONGS TITLED "ONE MAN BAND"***)

**Errol Earl** - Originally from South Africa, this ONE MAN BAND FOR HIRE covers a variety of contemporary styles.

**East River Pipe** (see ***BEDROOM BANDS***)

**Echoboy** – Richard Warren, formally of the band The Hybirds reemerged ■■ a pop ELECTRONICA ONE MAN BAND who blends dark experimental vibes with Detroit techno, space rock and electrofunk.

**Echo System** - Japanese NOISE ARTIST. Sound is harsh collage.

**EDM** –Short for Electronic Dance Music. Yielded to the more oft used term IDM.

**8-Track Gorilla** – Hard to describe Athens, GA act involving a gorilla suit and eight track tapes and singing.

***Ein Mann Orchester*** –German for One Man Band.

**Donnie Elbert** – Prolific Soul STUDIO OVERACHIEVER, known for an amazing falsetto.

***Ektar*** - This two string drone instrument is used to accompany singers in the folk traditions of many regions of India. In addition to plucking the strings, the skin head is also struck like a drum to provide rhythm accompaniment. It is often accompanied by GUNGAROO to achieve One Man Band effects.

***Electro*** – A particularly driving gnere of Electronic music, associated with Gay dance clubs.

***Electroclash*** – A term used for the new army of Electro artists. Because it appears there is some money to be made, this actual phrase is a hotbed of controversy in the underground dance scene.

***Electronica*** (see ELECTRONICA ONE MAN BANDS)

***Electronica One Man Bands*** - "Electronica" is ■ pretty vague term used usually to mean electronic, minimal dance music; driving beat-heavy stuff that emerged in the wake of HOUSE MUSIC hitting Europe (which, of course, was derived from German electronic artists sending their stuff to America). The phrase popped up first in the British press in the early 90s. Of course, if it just means electronic music, all SYNTH pioneers would be included, as well as all computer and LAPTOP non-

dance artists. I suppose the point is that labels are problematic, but for our sake, what is notable is that electronic music making is ably done by one person (probably more easily than collaboration) so an army of glorious One Man Bands have emerged!

**George Elliot** – New York New Wave/Art Rock 70s/80s figure who has become a prolific STUDIO OVERACHIEVER, self releaseing numerous CDs.

**Vic Ellis One Man Band** – This highly experienced, popular UK performer, plays over 20 instruments, including concertina, bass drum (back-rig) and a specially designed rack in front of his face holding a fan of kazoos, horns and harmonicas. (WT)

**Emanon** – Known as "The Baby Beat Box" in the 80s when he was a HUMAN BEATBOXING child, Emanon ("no name" spelled backwards) is now a grown veteran of the scene. He has only gotton bette rover the years..

**Emilbus** (See *SONGS TITLED "ONE MAN BAND"*)

**Ted Ennis**- Florida ONE MAN BAND FOR HIRE specializing in vocals, guitar and bass.

**Roky Erickson, One Man Band?** By John Battles - While Roky definitely wears the crown for eccentricity in Rock, his solo (as in, no band.) career hasn't been pondered over as much as his work with hard-rockin' units like The Aliens, Explosives, Nervebreakers, Ressurectionists, Evil Hook Wildlife E.T., etc. Roky became a solo artist pretty much out of necessity. When The 13th Floor Elevators broke up, and Roky was sent to Rusk (a torture den posing as a hospital.), he was left with little more than his guitar (though he reportedly played in a mixed race prison band called The Missing Links, in which the Black bandmembers wore whiteface!). He began composing and recording new songs (on a truly "D.I.Y."piece of crap-o-phonic tape recorder), and some of these fascinating tracks were released recently as "Never Say Goodbye". Upon release, Roky briefly played out with a revamped Elevators lineup, but soon began doing shows in an acoustic vein. It's important to note that not only is Roky a fine acoustic guitarist, he often plays as hard without an amp as with, much like Leadbelly before him. He took this approach with him to several recording sessions (many of which have only recently seen release) and, perhaps more notably, to scores of cable access shows. When Roky plays"Unplugged", as it were, you can hear a pin drop, but the pin is from a live grenade.

So, can Roky really be considered a"One Man Band"? I would say yes, in relation to this less documented part of his career. Take a listen to "The Holiday Inn Tapes," literally recorded on a cheap Radio Shack recorder in a Holiday Inn room, and not considered by most to be one of The Rokster's better moments. It stands nonetheless as a reminder of what a full, raw sound he could get when left to his own devices. Sometimes, too, Roky can be seen and/or heard on video and record playing solo on an electric guitar, or accompanied by second guitarists like Harry Hesse or Michael Alvarez. In any event, it's plain to see who's sending the signals to whom, much like Buchannan in "Creature With The Atom Brain" (one of Roky's favorite Horror films) sends out his commands through dead men, charged with atom rays. There's a particular scene, from a 1980 public access show, where he sings his song of the same name in a cemetery in broad daylight. The sights and sounds surrounding him *become* his band ("The birds sing, isn't this a lovely way to accompany The King?"- From"Openers", Roky Erickson.). Similarly,"Laughing Things" recorded solo with his own, loud - as - The Ramones electric guitar, sounds like a full band. I had to listen to it several times before I could believe it wasn't! Roky has the power, as though we didn't know, to summon up sounds that aren't necessarily there, much like early Blues, and even Rockabilly artists played the room as much as their instruments. "If you have ghosts, you have everything."

**Erwin's One Man Band** - Erwin Schulz is a One Man band For-Hire from Bath Camberg. who plays keyboards and MIDI. His repertoire includes National and international hits, Oldies, Latin American, opera and Operetta, popular melodies from the Alps, and multilingual singing. (WT)

**Esham**- Esham Smith created the whole Detroit rap sound before anyone really cared- influencing Insane Clown Posse and Eminem and Kid Rock in the process- with his self-produced tracks on which he does all the music and rapping. Referred to as "acid rap" by Esham. He also has a rap posse called Natas, which is Satan backwards. Esham's songs deal with the demonic, diabolic, macabre and gore, which was a definite influence on the likes of ICP and Twiztid, only Esham's were the original thing. As always, the original gets wrongfully ignored while the imitators take off like crazy (though the Insane Clowns take Esham on tour with them). (SM)

**Michael Esser** – 17th century German traveling virtuoso who played violin and VIOLA D'AMORE. He relied on tricks and showmanship, like interspersing his interpretations of orthodox works with pieces in which he played only one string or with a plectrum instead of a bow or in which he would make his violin imitate an old woman at age 60, 80 and 100.

**Euphone** - Ryan Rapsys sounds like a stage full of musicians when he lets loose on drums, vintage keyboard, and sequencer. His eclectic meshing of punk, Jazz, dub, and international dance music make him far more than a novelty act...but it's still fun to watch him bash it out all by his lonesome!

**Mike Exquisite** (see **THE SUNSHINE TERROR SOUND**)

**The Eye** - Misanthropic BLACK METAL ONE MAN BAND project by Vindsval of France's Blut Aus Nord!

**Fad Gadget** - Shocking as they may have been in their day, precious few of the original late-70s proto-industrial groups (Cabaret Voltaire, Throbbing Gristle, Neubauten, et. al) continue to perplex listeners so much as Fad Gadget (1956 – 2002). Essentially the solo project of über-eccentric coffee-house-folkie-cum-synthesizer-jockey Frank Tovey, Fad Gadget stands out not for its de-rigeur use of power drills and sheet metal in its recordings, but rather for its integration of industrial-music elements with more conventional soul, disco, blues, cajun, and folk stylings. In their best moments, Fad Gadget albums (and Tovey's later solo work) come across as casual jam sessions between the Human League, Suicide, Buckwheat Zydeco, and the Isley Brothers. This unmatched eclecticism (along with Frank's dangerous onstage acrobatics and penchant for shaving his well-lathered body during live shows) helped elevate Tovey's music above the abrasiveness-for-abrasiveness'-sake that plagues most early industrial, into the realm of the truly strange. Frank Tovey died of mysterious causes at home in April, 2002. (EH)

**Faith** – Elderly Washington, DC activist who totes a bugle and blows her horn at public gatherings when certain words are uttered. A perpetual candidate for office, she has her best chance in 2002 when she successfully collected signatures to be on the mayoral ballot, a feat the incumbent mayor failed to do.

**Fakshun Zo-E** - Donnie Tarrant's ELECTRONICA ONE MAN BAND. He has been creating loop based music since he was 9. Donnie's music ranges from Hip Hop, TECHNO, ELECTRONIC, NOISE, and everything in between. (PK)

**Anthony Falbo** (see *ONE MAN BAND ART*)

**Jason Falkner** – A STUDIO OVERACHIEVER acclaimed for his album, *Author Unknown*.

**Henryk Fantazos** (see *ONE MAN BAND ART*)

**Larry Fast** – A pioneering **ELECTRONICA ONE MAN BAND**, Fast released original Moog compositions in the mid-70s, as well as working as an engineer and arranger on many other musician's sessions.

**Fatboy Slim** - From the big beat sub-genre of **ELECTRONICA ONE MAN BANDS** comes this crap which proves that anyone can sample and loop, sadly. Jocks like this. "Check it out now -the funk soul brother"- but it is neither funky nor soulful in any way at all. Yuck! (SM)

**Faultline** – Chris Martin (of Coldplay) as ■ ***STUDIO OVERACHIEVER/ELECTRONICA ONE MAN BAND.***

**Nancy Faust** - Somewhere in the cusp of baseball and popular music exists the profession of Ball Park Organist. Amongst the practitioners of this unique calling Nancy Faust stands head and shoulders above the rest as Baseball's premiere organist. Famous for her musical puns about players names (playing "Ina Gada Davida" when Pete Incaviglia is up for example) and for introducing "Na Na Na Kiss him Goodbye" to pro sports, Nancy has blessed White Sox fans with her presence for 33 years. A "date" with Nancy is a musical ride through Pop, Classical, Ethnic, Rap, Country, Traditional and anything else you can think of. Never one to refrain from playing Black Sabbath's "Iron Man," Nancy is a Roctober favorite, so at a Sox homestand back in the early 90s Roctober spoke to her in her booth (which as always is amongst the fan's seats so that all Pale Hose rooters can befriend Nancy) about her thoughts on the baseball/Rock and Roll connections. And this is how it went...

*When you were starting out playing the organ there were a lot of records out with wild organ playing ■ them, like "96 Tears" by ? and the Mysterians...*

Nancy: Oh yes, un huh...

*Did you play in a band?*

Nancy: No I didn't. I always played alone and I didn't do the Rock stuff ■ much. I did dinners, banquets, I played "Pretty Music", like the kind in books.

*You always played by yourself?*

Nancy: Yes, I always play alone. (The Twins batter Chuck Knoblach is announced. Nancy plays the Good and Plenty candy "Charlie says..." song)

*What do you think the connection between baseball and Rock Music is?*

Nancy: Well, some kind of music, organ music? I think it's a traditional sound, and I tell you, when you hear a television commercial or ■ radio commercial that has ■ baseball theme you'll hear an organ in the background. It's tradition. Rock music is something that's crept into the scene as Rock music became popular. You just start hearing things at the ballpark that are popular.

*Do you think some people resent hearing Rock music at the park?*

Nancy: Some of the purists might. But they have to appeal to more than just the purists. (As the White Sox are about to go to bat Nancy plays the *American Bandstand* theme with a boffo ending to psyche the fans up.) I think some people, a lot of people resented organ music and finally that was accepted as tradition. Then they might start resenting canned music but I think they'll realize it's part of the package too.

*How would you compare your performance to a Rock concert?*

Nancy: That would probably be a lot more stressful because all eyes are on the Rock musician. They're there entertaining while I'm background. All eyes ■ on the players.

*But there's pressure on you.*

Nancy: I'm pretty used to it. If I had to perform on a stage I'd be pretty rattled.

*What would you say are some of your best Rock song...*

Nancy: Oh you mean like some of the Doors stuff, "Light My Fire" when we need a boost...oh golly "Iron Man". (There is ■ Sox hit and Nancy plays the ever popular tune that climaxes in the crowd participatory "Charge." Craig Grebeck is announced and Nancy plays inspiring Bullfighting music. Suddenly the runner on first breaks for second and after a successful steal his speed is paid tribute to with a perky segment from Chopin's "Revolutionary Etude". Grebeck gets a hit and after the runners round the bases Nancy plays "I Get Around.")

*Do you collect records?*

Nancy: No. I try to record them. I record off the radio and if I can't get it I buy the cassette.

*You don't listen to music as just a pastime?*

Nancy: I enjoy talk radio. I listen to Steve (Dahl) and Gary (Meir).

*That segues us nicely to the big Rock/Baseball Convergence/Disaster. You were here for Dahl's "Disco Demolition" promotion.*(where a radio promotion where Dahl blew us disco records in the late 70s turned into ■ riot of sorts, causing a game to be forfeited) *What would you say happened? Why...*(The crowd erupts for an RBI. Nancy celebrates with "When The Saints Go Marching In". George Bell is announced and Nancy plays "Meet George Jetson".) *Well, you're job has to do with baseball and music coming together, but that was just the opposite...*

Nancy: I think those were a lot of fans that weren't into baseball, but just came to have a good time and to show they disliked Disco.

*Can you tell us your perspective?*

Nancy: I kinda sat there in a state of disbelief. I was up high. I was seeing small fires in the outfield and I realized that it could get out of hand.

*Were you playing ■ soundtrack to the event?*

Nancy: No. Maybe at first I was. Pretty soon Bill Veeck got on the PA and I realized that this was pretty serious.

*Were you scared?*

Nancy: A little bit. Fear came over me. Excuse me. (The inning over, Nancy now plays the *Jeopardy* theme to accompany a game on the Jumbotron Diamond Vision scoreboard. Kirby Puckett is announced for the Twins and Nancy plays "There's ■ Hole in the Bucket" Get it,"Bucket", "Puckett")

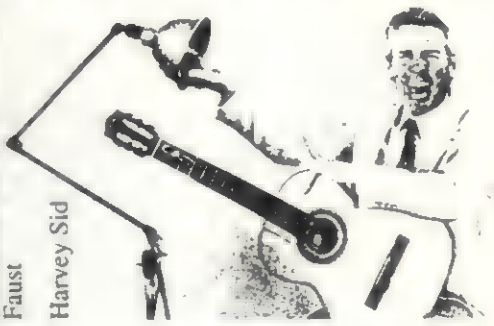
*Is there anything you'd like readers of Roctober to hear?*

Nancy: Well if there's a song that they feel is appropriate for me that can tie in with baseball, I'd like to hear from them.

Write to Nancy c/o The Chicago White Sox 333 W. 35th St. Chicago, Ill. 60616

(Note: Nancy is currently only playing during the visitors batting, and piped in recorded music is played for the White Sox. Usually rap for the Black players and lLatin for the Latinos. Between innings some very odd prerecorded music choices are played, including "Trouble Walking," the Ace Frehley solo song, and Clarence Carter's "Strokin' (!). Nancy is a diminished, but still sparkling presence.) (JA)

Faust



Harvey Sid

**Fennesz** - Christian Fennesz is ■ LAPTOP artist, active in elctronic music since the mid 90s.

**Ferrara Buskers Festival** - Since 1988 this Italian festival has been the premiere international stage for BUSKERS. Though clowns, cover bands, painters, and every other type of conceivable street performer is welcomed, it is One Man Bands that usually provide the most intense, traditional busking magic. For info visit www.ferrarabuskers.com

***The Fifth Element*** – HUMAN BEATBOXING is now heralded as the fifth element of Hip Hop culture (after rapping, deejaying, grafitti and breakdancing).

**Howard Finster** (see ***ONE MAN BAND ART***)

**Harvey Sid Fisher** - Harvey Sid Fisher "writes screenplays, is an actor, and is ■ of L.A.'s top ten million photographic models," claims his bio, but his crowning achievement is *Astrology Songs*, a cult album that sets his explications of the zodiac signs to cheesy synth-pop melodies. In "Aquarius," he sings flatly but earnestly: "First I must see what you have for a brain / For me to be reached on a physical plane / I'm buddies with the many but I don't get too close / I belong to all and none / I like when relationships start with a bang / And ends as friends when it's over and done." And lines like "Talking 'bout the Taurus / Talkin 'bout the bully bull bull" or "I am I am I am the ram / I am I am I am the ram" burrow like chiggers into memory. Making it even more memeroble is a video he did with expressive dancers acting out each song in ■ cable access studio. The onetime New York hairdresser first tried his hand at songwriting in 1962, with results like "Bouffant Baby," then moved on to acting, taking lessons from Stella Adler before heading for Hollywood in 1969 -- where he took tiny parts on episodes of *Marcus Welby, M.D.*, *I Dream of Jeannie*, and *Kojak*, modeled for department store catalogs, and played a lot of golf. He released *Astrology Songs* in 1987, and in 1995 it was reissued by Amarillo, home of Anton LaVay and Neil Hamburger. As a live act, despite playing only an acoustic guitar, Harvey IS an amzing One Man band! His nasal voice, his captivating astrology, golf and bad relationship songs, and his stand-up one liners fill ■ room more than any Folie with an acoustic ever could! His extra instrument is his charisma!

***Fisher Price Crazy Combo-Horn Set*** - This is ■ unusual ONE MAN BAND TOY. It has interchangeable parts that you make 6 different

instuments: A kazoo, A Recorder, A Saxaphone, A Spinner Horn, A Slide Whistle, and a "One Man Band." It is from 1984.

***Fisher Price One Man Band*** – Another F-P set that comes with multi instruments. All nstruments are stored in drum, when not in use.

***Five Easy Pieces*** – This music video featuring Dave Thomas appeared on the SCTV skit, *The Jerry Todd Show*. The short video is a riff on *MULTIPLE SIDOSIS*, with Thomas' face appearing five times on the screen, each making a different a capella noise (HUMAN BEATBOXING, I suppose) to construct a short song.

**Five For Fighting** – STUDIO OVERACHIEVER John Ondrasik's band. .

**Flip The Frog Boy** – A sideshow act from the 1930s. Flip had a normal sized body but tiny baby legs, so he hopped around like a frog this VERY SPECIAL ONE MAN BAND, had music as part of his act, including playing a full sized saxophone.

**Mike Flood** - Sometime cohort/guitar tech for Sebadoh. Has a solo single on Sub Pop. (CB)

**Flossie and the Unicorns** (see ***PUPPET ROCK***)

**Flour** – Known for his work in more "standard" Alternative/punk bands Rifle Sport and the Breaking Circus, Peter Conway broke away with his STUDIO OVERACHIEVER project Flour. The "dark punk" he created on four Touch and Go albums in the late 80s and early 90s used drum machine, MIDI, keys, distortion to create unique sounds. Prog, Psyche, Cyberpunk, Trance, industrial, and experimentation could all be heard n the diverse recorded work. Conway used other musicians when touring.

**The Flying Dutchman One Man Band Show** – A live LP was released as a souvenir to give out at shows, is this is the only documentation we have of this Pennsylvania based One Man Band. Singing mostly in English (though willing to please the crowd by switching to Dutch occasionally) this gentleman promised waltzes, traditionals and Rock & Roll (though his version of "Hound Dog" doesn't rock much harder than his "My Wild Irish Rose"). Apparently this is from the 60s, and though the Flying Dutchman might have had shorter hair than the Beatles, his impressive sideburns made him a force to be reckoned with. His setup included an ACCORDIAN, a foot-pedal controlled bass drum and cymbal, a snare, a xylophone and some gigantic tube amps. While the amplification would indicate he didn't play strictly for the Amish, he still uses a big, black Amish hat as a prop, mounting it on his stack of amps. While not the most talented One Man Band (he succumbs to plodding foot-pedal percussion at times) he was clearly ■ fine entertainer and was a somewhat innovative, as he did a bit of One Man Band music-and-tap dance combo work in his show.

**FM Einheit** (See ***HUMAN BEAT BOXING***)

**Foetus** - Studio rat and one-man band J.G. Thirlwell is to recorded music what G.G. Allin was to live performance. The most eccentric act on industrial label Wax Trax!'s late-80s roster, Thirlwell spent half his time pummeling his fans with scorching blasts of noise, and the rest of his time dabbling in jazz, dance, ambient, and classical – if only to defy expectations. On his various albums, Thirlwell can be heard playing drums, guitars, saxophones, samplers, synths, power tools, and other unidentifiable objects, sometimes musically, but more often just to make an ungodly amount of noise. While the unlistenability of the typical Thirlwell production may raise questions as to his basic technical competence, Thirlwell's engineering and musicianship were affirmed beyond any doubt by his jaw-dropping remix work on Nine Inch Nails' *Fixed* EP. In what appears to be a deliberate attempt to confuse record-store employees, Thirlwell has released material under innumerable pseudonyms, most all of them containing a reference to human embryos: Foetus, Foetus Uber Frisco, Scraping Foetus Off The Wheel, Foetus All Nude Revue, You've Got Foetus On Your Breath, Foetus Under Glass, Etc. (EH)

**Food Chain** - Arnold Lane's original One Man Band was Lonely Fire, but his current act is called Food Chain. He is also playing drums in the band Bucket with Dotan Cohen, a/k/a GOY. Food Chain instrumentation is - complete Premier drum kit combined with Roland SPD11 MIDI percussion pads linked to Yamaha CS1X synthesizer all played in real time, no backing tapes, drum machines or sequencers. One tune also includes a *Balofon*, which is a small West African xylophone. Food Chain plans to expand into ■ full band with Lane playing drums and electronics as the rhythm section and with other musicians accompanying - mostly jazzy/funky with a bit of ambient. Lonely Fire was a solo act performing at clubs and festivals in London between 1992 and 1997. Lane played various percussion and sang, mostly original work plus some arrangements. The style was quite African influenced, with one or two pieces from Eastern Europe and the Middle East. The instrumentation included antique Yamaha MIDI drum pads with ■ Casio CZ-230S synthesizer (really ancient!), congas, bongos and some hand percussion. The plan was to adapt the skills of the drum kit to produce a mix of rhythm and melody in a solo act, also making use of drones. His main inspiration was the great English folk singer and guitarist Martin Carthy. As a drummer and percussionist Lane has played in very many bands in London and the South East of England since 1969, notably Warp 3, The Bazoomis, Girl, The Sneezes, The Primitive Society, Fresh Tracks and Asafetida, and appeared on recordings by Mark Beer, Max and Malcolm, and under his own name. (PK)

***Foot Piano*** (see **ROBERT "ONE MAN" JOHNSON**)

**Mary Ford** (see **LES PAUL**)

**Bjarne Forsdal** - Contemporary European keyboard and flute One Man Band.

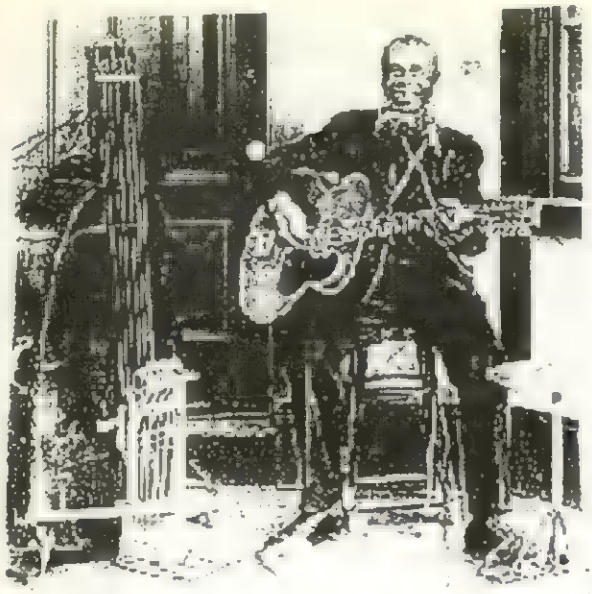
**Russ Forster** (see **RAKEHELL**)

**Win Foster** – Solo project in which heavy handed drum samples provide the backbone for slow and simple songs. Vocals whisper and crack over your shoulder, barely breathing under wonderfully consistent loops. Win Foster is a young man in America. They say he seems like a nice guy. (PK)

***Fotdella*** (see **JESSE FULLER**)

**Kim Fowley** (see ***SONGS TITLED "ONE MAN BAND"***)

**Frank One-Man-Band** - Franciszek Gajewski is a Polish born Finnish ONE MAN BAND FOR HIRE. Cut his teeth in the 60s and 70s with bands Spiders, Rainbow, Synkop, Viking Players Prisma Team, Juhamatti, Sheriff, Kismet and Jarmanka. "After thirty years being a musician, solo vocalist, an electronics experimentor, and nearly two years of research and developing I have designed and build unique equipment which lets me play alone but sounds like trio or quartett..and all 100 % LIVE It means that I don't use anything else than my feets (playing drums via pedals), my fingers (playing MIDI guitar and special pickups for the rest of the ), and my voice (singing solo voice, five voice harmony backgrounds with my own voice - and very unique - by singing and blowing playing intros and solos with instruments) Sounds



Jesse Fuller

unbelieveble? It sounds more unbelieveble when I perform. As "FRANK One-Man-Band 100% Live Music Entertainer" (PK)

**Frankfurter and the Hot Dogs** – Portland One Man Band who dresses as a weiner and sings funny songs about hotdogs. Sometimes set up by a hot dog stand.

**Ben Franklin** (see *GLASS HARMONICA*)

**Ron Franklin** – Memphis R&B/garage/Trash/NOISE scenester who sometimes does the One Man band thing.

**Freeloaders**. (see **NIMROD**)

**Frank Freeman** – San Antonio, TX-based ONE MAN BAND FOR HIRE who also offers DEEJAY services and KARAOKE entertainment upon the request of his audiences.

**Doug E. Fresh**- Douglas E. Davis was born in 1966 in St. Thomas, Virgin Islands, though he grew up in the Bronx and Harlem. Self-proclaimed as The Original Human Beatbox, Fresh was a pioneer of the artorm HUMAN BEATBOXING and after making a national name by appearing in the film *Beat Street* he broke through in 1985 with the release of one of rap's classic cuts, "The Show". Joined by partner MC Ricky D (aka Slick Rick), the single matched rhymes with a bizarre array of human sound effects, courtesy of Fresh. It marked a notable departure in rap's development, and was ■ distinctive it began a small flurry of similarly inclined rappers, as well as Salt 'N' Pepa's answer record, "Showstopper". Despite its impact, it was a song that was hardly representative of Fresh fare: far too much of his recorded material was workmanlike and soundalike. He made interesting decisions over the years that could have made him a trendsetter (he was the first Hip hopper at Jamaica's Reggae Sunsplash festival, he switched to Gospel Rap, he combined beatboxing and HARMONICA, he became PRINCE's sidekick, he worked with Luther Campbell of 2 Live Crew) but his material was always subpar, the raps were never as good as the beatboxing and the production was never at the right plac ein Hip Hop history. Hhe prided himself on his live show (calling himself "The World's Greatest Entertainer") but without hot records he rarely had the stage to command. His beatbox skills are still undiminished, so perhaps he still has a comeback in him. Despite his commmercial career he will always be recorgnized as one of the kings of the FIFTH ELEMENT.

**Frèsh Prince** – Will Smith (a/k/a/ Fresh Prince) trades off HUMAN BEATBOXING skills with BIZ MARKIE in the film MEN IN BLACK II, purporting that HBB is actually an alien tongue.

**Brian Kenney Fresno** - Brian Kenney Fresno is ■ "singer of modern folk tales, urban legends, and epics of the absurd." The California native was adept in guitar and violin when he discovered the CHAPMAN STICK. The unusual instrument led Fresno to create unusual, joyous theories of entertainment, and his act found true direction when he moved on to the Warr Guitar. The massive Warr Guitar is a mighty One Man band instrument, which has the player basically operating more than one instrument at a time. It is a stereo, 12 string instrument that allows each hand to play independently, simultaneously producing bass, melody, and chords. Fresno also utilizes modern electronics, to process each group of strings separately. Though Fresno demonstrates Yngwie virtuosity on this 5 string bass/seven string guitar/effects laden setup, he does not present a boring technical show. Fueled by canibus and eccentricity, his show is a comical slice of lunacy that keeps some of the most innovative One Man Band traditions alive. He occasionally becomes a two man band by hooking his brother (a drummer) up on a video screen behind him on stage via an internet linkup! Visit bonghitrecords.com for more info.

**Fringe** (see **KEEN**)

**Frank Frost** – The late Delta Bluesman was renowned for his harmonica and guitar work, and usually worked as a duo or in a group with the great drummer Sam Carr. However, photos of him exist where he is doing the classic Blues One Man band thing (drums, harp in rack and guitar).

**David Frykman "We Wish You A Merry Christmas"** – This ONE MAN BAND COLLECTIBLE figurine from 1995 has Santa as a One Man Band.

**Full Dimension** - Andrew Aldritch's Michigan based space rock/indie-psyche BEDROOM BAND has been operating since the early 90s, releasing a 7" and a CD of his 4-Track recordings. (WT)

**Jesse Fuller** - Jesse Fuller, who many consider to be the greatest One Man Band (certainly the most influential on any contemporary Blues One Man Bands) was born in 1896 in Jonesboro, Georgia. He ran off from his foster home at the age of 10 and began playing guitar, picking up pointers from a banjo player. Joining ■ circus around 1920, he left Georgia and traveled across the US, in the process learning many traditional songs, blues and rags, which he began to perform in tent shows. Jesse eventually made it to California in the 20s where he worked as in extra in films like *The Thief Of Baghdad, East of Suez* and *End Of The World* before settling in Oakland in 1929. For the next twenty years he occasionally played at parties or BUSKED the streets, but for the most part he worked as a welder and railroad man, putting his music aside. A meeting with Leadbelly in the late 1940s led him to consider making music again for a living. In 1951, at the age of 55, he became a full-time musician. Taking a cue from some of the great Blues One Man bands of earlier eras, Fuller fashioned himself a unique set-up; he had a combination of kazoo, harmonica, microphone fixed to a harness around his neck, a hi-hat cymbal (played with the left foot), a washboard, a 12-string guitar.and most importantly, the "Fotdella" (a six-string bass played with his right foot...it was his own invention). The Fotdella was short for Foot Diller, as in "Killer Diller," because it was such a great device. "The Lone Cat" recorded several LPs and gained popularity when he made appearances ■ TV thanks to Ramblin' Jack Elliot's championing Fuller's tune "San Francisco Bay Blues." By the mid-60s he became the darling of the 'coffee house circuit' after Bob Dylan cited him as one of his influences. Similar success was to follow in Britain resulting from Donovan's performance of "San Francisco Bay Blues" on the *Ready Steady Go* music show in 1965. Jesse's popularity amongst the white folk/blues crowd was deserved and was not due to One Man Band novelty. A phenomenal musican, Fuller had an irresistible happy, infectious sound, was an adept practitioner of the Piedmont-inspired finger picking style (a vestige of his Georgia days), and utilized every sound of his One Man Band setup beautifully. Fuller's originals were excellent ("San Francisco Bay Blues" is a deserved classic) and he had a wide repertoire of folk, Gospel, rags and Country Blues. Iin addition, the Fotdella was truly an amzing instrument, and his performance on it is inspirational to creative musicians. n the 60s and 70s he toured Europe and played at countless

festivals (including the 64 Newport Folk Fest), and crowds were always delighted with his amazing performances. Jesse Fuller died in 1976 in Oakland.

**Farley "Jackmaster" Funk** – HOUSE MUSIC pioneer Funk (Farley Keith Williams) is a House pioneer (he has claimed to have invented the music).An original Hot Mix 5 (the deejay group that popularized house music on Chicago's WBMX) he was one of the first to get into the studio and produce his own records.

**Funkmeister G** (See *SONGS TITLED "ONE MAN BAND"*)

**Funk Master Wizard Wiz** – Though fat and funny, Wiz was not a member of the Fat Boys, though of his HUMAN BEATBOXING skills he boasted that he was the "Beatbox Master."

**Furze** - Excellent Norway BLACK METAL ONE MAN BAND with killer old fashioned production. Pure Black Metal in the vein of Burzum. (PK)

***Fuyara*** - A Czech musical instrument, very much like a didgeridoo, with a flute attached, that allows a performer to make multiple, interesting sounds.

**M.C. Craig "G"** - HUMAN BEAT BOX for the Glamour Girls.

**Bob Gaffney** - A former member of the popular Atlantic Records band Firefall, Bob has toured and performed extensively throughout the United States including several appearances on network television. "What happens when you add this gifted singer/guitarist to your event? You get someone able to entertain guests of all ages from a catalog of thousands of songs, from the Big Band era to today's Top 40, plus the sound of an entire band. Bob plays and entertains as the ONE MAN BAND FOR HIRE to groups large and small. (PK)

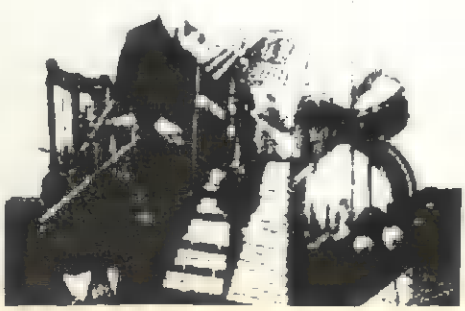
***Gagayu Shakuhachi*** (see **SHAKUHACHI**)

**Diamanda Galas** – 1996 was a great year for screaming, but as a display of raw pulmonary prowess MIKE PATTON's "Adult Themes For Voice" pales in comparison to Diamanda Galas' infamously unlistenable, 2-disc howl-fest "Shrei X." the album features a dozen compositions (to call them songs would be an abuse of the term) made of glass-shattering ultrasonic scales, bloodcurdling wails, and ominous gurgles worthy of Chthulu. Each composition is presented in both a studio (disc 2) and live (disc 1) format, and it's disturbing how the live takes consistently match and at times even exceed the recorded versions in their ability to tingle spines and churn guts. So unsettling is the music, one might wonder whether "Shreix" wasn't commissioned by the US military to study the destructive capabilities of classically trained opera singers. (EH)

**Alistair Galbraith** (see *BEDROOM BANDS*)

**Vincent Gallo** – The enigmatic actor/musician composed STUDIO OVERACHIEVER/BEDROOM BAND scores for his independent films.

**Roy Gardner** – Former farmer Roy Gardner of Mason City, Illinois, was a star attraction at Ripley's Chicago Odditorium in 1934. He had 80 pipes and strings in his set and claimed to have spent three hours per day just tuning up. Both hands, both feet, and even his head got in on the act while he played all of these instruments simultaneously. This One Man Band performed at the1933 Century of Progress world's fair in Chicago. (PK)



Roy Gardner

**GARFIELD**- In 1981 a German ONE MAN BAND TOY of Garfield the lasagna-eating cat was produced.

**Jaclyn Garlock** (see *ONE MAN BAND ART*)

**Tommy Gee's-The Old Fashioned One Man Band** – A vaudeville-inspired banjo-centric One Man Band.

**The General** - The General is Gypsy Carns, a one-man wrecking crew who plays a "stompbox" tambourine/kick drum combination, harp and 12-string resonator guitar. He has recorded music that pays tribute to Bukka White's rhythmic slidework and Blind Willie Johnson's preaching. Giving thanks to Jesus for his inspiration, Carns' vocals are gritty, and his guitar playing drives the music. He plays tambourines on his ankles, pounds a stomp box with his feet, blows a mean harp, and plays amazing 12-string bottleneck Dobro has to be heard to be appreciated. Though he is currently releasing music, the work he does truly invokes the era of Howling Wolf and other Blues legends. (PK)

**Gestas The Theif** (see **BARABBAS**)

***Get a Job*** – This 1985 Canadian animated short directed by Brad Caslor features a little dog trying to do well in job interviews. His ultimate failure ooccurs when he shows up dressed as a One Man band, only to be instantly ejected.

**The Gilbertos** - Thomas Pappon Brazillian STUDIO OVERACHIEVER band.

**Alan Gillett** – The king of KARAOKE! Gillett is a Peoria, IL Country singer with a unique, animated, somewhat awkward stage presence and a singing voice that invokes Kermit the Frog. He rose to "prominence" when a video he did for some ripoff company that charges you a ton of money to record video of you in a cheap studio to make you a star...actually functioned! The tape was so odd that it circulated throughtout the underground, eventually getting airings on Comedy Central. Gillett is undaunted and continues to record new songs in both Country style and in the style of his ghero, Lloyd Price. Gillett is macrobiotic. And he wears a cowboy hat.

**Girly Sound** (see *BEDROOM BANDS*)

**Giorgio One Man Jazz Band** - Working as a warm up band for the magical puppet dragon performer Othelmaelouise Wizard Mangiafuoco, this Italian musician dresses in traditional goofy English novelty One Man Band attire (complete with top hat and loud plaid patterns) but is far from traditional. He has Rube Goldberg-esque devices triggering the massive percussion rig on his back...and in an original twist he actually has bicycle wheels attached to help move his OMB rig along! But his real claim to originality is that instead of a guitar and harmonica he plays a saxophone, and rather than English tavern standards, the music this OMB performs includes homages to Charlie Parker and Miles Davis. (JA)

**Lawrence Glaister One Man Band** - A real one-man band, Glaister began playing on the street in 1977 when he was travelling in Norway. This soon became his full time occupation and with the inevitable camping van he started hitting the road. His present set consists of a percussion unit that is a bass drum with a tambourine and castanet, operated with the feet. At the same time he plays guitar, harmonica and jaws harp. His repertoire is huge and ranges from the well known songs of the 60s and 70s, including Beatles, Bob Dylan, Simon and Garfunkle, Eagles etc to his own material. He also has a folk and country set such as ballads, drinking songs and some humorous numbers. He has already made several albums. (PK)

***Glass Harmonica*** – Though you wouldn't expect the kite-flying, miscegenation hating, almanac writing Founding Father to be a One Man Band pioneer, Ben Franklin invented one of the most unique solo instruments of all time. The Glass Harmonica, like the MUSICAL GLASSES, works on the principal of the sound created when a moistened finger is rotated on the edge of a glass. Franklin saw English

virtuoso Delaval play glasses at a concert. Far more complicated than ■ simple set of water-filled glasses, Franklin's bizarre instrument was an arrangement of meshing glass bowls strung on a spindle rotated by ■ foot pedal. Glass harmonica (or "Armonica") concerts became popular, and the instrument became briefly the most legit One Man Band setup of all time when Mozart, Paganini and a number of important composers became interested in the instrument. While the sound it created was referred to ■ celestial and incredibly emotionally powerful, when virtuosos (including master glass harmonicist Marianne Davies) began losing their minds it was theorized that something about the vibrations of the instrument caused irreversible nerve damage. Though a keyboard was added to try to save the instrument, the stigma of the instrument that destroyed its players was too much and the glass harmonica faded from popularity. Franklin's original is in The Franklin Institute and has been played by JIM PRICHARD TURNER. The instrument was revived in a different form by contemporary glassmakers and BRUNO HOFFMAN, but regular Musical Glasses have again become much more common than Franklin's invention.

***Glass Harp*** (see BRUNO HOFFMAN)

**Gleeful** – A contemporary mechanical ONE MAN BAND TOY, this 10" clown figure plays guitar, beats a cymbal and drum and his nose and guitar light up while the toy plays a little recorded tune.

**Gluck** (see MUSICAL GLASSES)

**G-Man** - Scott G, The G-Man, was a music critic from 1991-2002 but was inspired by the indie scene in Los Angeles to create his own music. His work is a fusion of today's electronic dance rhythms and the new wave melodies of 80s pop. One TV producer called it "Moby meets Devo." Songs on his first album, *Grin Groove*, have been compared to Brian Eno, David Byrne, FRANK ZAPPA, Art of Noise, and Thomas Dolby. The G-Man programs drums and synths, plays guitar and guitar synth, and sings. And every track gets some sort of processing, from simple reverb and compression to the full treatment of filters and stomp boxes.(PK)

**Goat** - Hailing from Ohio, this is harsh, rapid fire, high quality noise from the man behind the philosophy shop label. With two split 7" releases and tours of California, Texas, and the Midwest under his belt, Goat is constantly refining his sound and pushing new limits, and this performance will undoubtedly speak volumes about one of the best harsh noise artists recording today. (TB)

**Gary Pig Gold** (aka: **Gary And The Portastudio**) – Gold explains: "My childhood nextdoor neighbor, an Air Canada pilot, brought me back one of the very first portable cassette recorders from Japan just in time for Christmas 1968; I immediately began my audio experimentations by singing along with the White Album and "Monkees Headquarters" into it, right there by the living room hi-fi console. Graduated to ■ Sony reel-to-reel the following decade, for which ■ friend-of-a-friend built ■ top secret switch box (enabling me to bypass the erase head for unlimited overdubbing). But I'm most happy to report the Tascam Portastudio I bought in 1984 is still running like a charm to this very day...unless I'm too impatient, that is, in which case I just run a mic directly into one of two Teac double cassette decks and bounce myself silly." Recording Equipment: Tascam 246 4-track cassette, eighty-buck (Canadian!) ElectroVoice microphone, ancient Korg drum machine alongside my dad's mason jar full of old nails and screws for more ethnic percussive touches, vintage Casio keyboard complete with cigarette burn, a cool imitation-Hoffnar Beatle bass, and various electric and acoustic six-strings contraptions. Recordings Released: One-Man-Band/BEDROOM BAND tracks spread across a wide array of releases this past quarter century, most notably on the Acid Tapes series (U.K.), "Dropped On The Head, Volume One" (Illbilly Records, USA), and the Unsound Home Recordings Series on the artist's own To M'Lou Music label. Also has an extensive discography as both writer, performer and/or producer with the Dave Rave Conspiracy, Ghost Rockets, Masticators, Martin and the E-Chords, Alex Chilton, Simply Saucer, Don Covay, and even Pat Boone (I kid you not) not to mention the "authorized" Canadian Beach Boys tribute combo Endless Summer. Contact: PIGPROD@aol.com, www.tomlou.com (PK)

**Gold Chains** - Gold Chains is a crooner, ■ modern day Ian Curtis or Scott Walker crossed with the rhythmic pop sensibilities of JAay Z or Timbaland. He is a producer whose music is heavily orchestrated, triumphant, and anthemic. The bass is heavy. The beats are relentless, the outcome inevitable. Straight from your radio to your cerebal cortex and down to your ass. (PK)

**Gonzales** (see **PEACHES**)

**Don Gooding.** - At first I was a little skeptical about this URBAN A CAPELLAA/HUMAN BEAT BOX because he's not coming form where I'm coming from as an artist in NY. But this cat from Maine, a 43 yearl old white guy, impressed the shit out of me with his openness. And mind you he said he never listened to hip hop. I almost fainted. But he was awesome. Most of the a cappella cats do a vocal band pop thing. I refuse to do it. Plus also when they have a beatboxer it is a novelty. He was not from where I was but he loved the music of a cappella so much that he transcended borders. (KL)

**Gladys Gooding** (see ***BALLPARK ORGANISTS***)

**Goofy** – In ***Mickey's Amateurs***, a1937 Disney cartoon Mickey hosts an amateur hour radio show. Among the acts is Goofy with an elaborate One Man Band contraption. Either this cartoon or another Goofy One Man band cartoon was featured on a 1958 episode of *Mickey Mouse Club*, in which the upright-walking dog character Goofy performs as a One Man Band, simultaneously playing flutes, drums and other instruments with clumsy, comic results.

**Go Sushi** - Syracuse, NY based Alternative/Geek/Mentally BEDROOM BAND who describes his music as "the worst collection of shit you have ever heard." Sarcissius "A-Plus" Abbajabbakis performs vocal and guitar duties while also serving as engineer (he records into ■ handheld cassette player).

***Goth*** – Goth is a DARKWAVE, vampiric, moody, dressed-in-black genre of music...and life! Because of the minimal electronic nature of the music and the "I have no friends" aspect of the lifestyle, a great deal of Goth music is done by individuals multitracking. Note; sometimes when Goth kids kill somebody or get caught sacrificing animals and they talk about it on the news they actually say, "Gothic." I've never heard that in real life, only on the news.

**Gothic Lethargy** - Elena Pravikova's one woman keyboard-playing GOTH band from Russia. Married to Matte from GODGORY.

**Govi** - Govi is one of the most versatile guitarists composing and playing today, with tremendous virtuosity with both the flamenco and electric guitars. In addition, he plays keyboards, charango and percussion. He has recorded several STUDIO OVERACHIEVER albums. (PK)

**Goy** - Goy is a one man band based in London. The man behind 'Goy' is Dotan Cohen, an Israeli born musician who for the last six years is living and making music in London. Goy was born about ■ year and a half ago as ■ fulfilment of a life long challenge. Being ■ punk/hardcore musician for years (as ■ singer/guitarist with 'the bigots' for the last seven) it was clear that this is not going to be an acoustic set. The challenge was how to keep the energy and edge of the music in the new format. The first decision was not to use any backing tracks but to bring 'the bare facts' of just a guitar (a custom 1981 Gibson Les-Paul played direct through a 'classic sansamp') and vocals. The subjects of the songs are very personal and intimate. The idea here was similar to the musical idea: to be direct, dry and brutally honest. Then it was time to go on stage. Goy played its first gig at the 'Hope & Anchor' in Islington, London to a room full of mixed audience. A minority of friends and music colleagues that came to see the new band and a majority of teenagers who were there to see there friend's band. The first were

enjoying themselves, the latter where shocked. More gigs followed. The next step was to find like minded people in the London music scene and to play the 'solo stuff' night that was devoted to one man bands or anyone that had the nerve to go on stage on there own and perform. It started as a four band plan and turned out to be a seven acts event with three acts joining in during the sound check. The evening was recorded (in a primitive but effective way) and is now being mixed. Goy recorded a four track studio EP. It is now looking for a way to distribute it. At the moment it is available only by contacting dotancohen@hotmail.com. Goy is a band that is dedicated to the idea of individual expression. The feeling of a one man band gig is a unique one. The total freedom and the absolute responsibility as ■ musician that is the property of a one man band is one that is of an exiting nature. Being and performing 'Goy' is something that fills me with pride and is here to stay. The search for like minded people and the promotion of the solo nights is one that I'm committed to. At the moment Goy gigs are limited to the U.K but who knows.... There might be a 'Goy' coming to a town near you!!!! (PK)

**Grandmaster Flash** - Prior to Grandmaster Flash, the very suggestion that the work of a DEEJAY might constitute a form of creativity or musical performance in its own right would no doubt have seemed ridiculous. However much credit Alan Freed may be due for the popularization of rock and roll, no one would suggest that Freed – as a DJ – contributed anything to the actual sound of the genre the way Flash did for hip-hop. Born in Barbados in 1958, bred in the Bronx, Grandmaster-to-be Joseph Saddler started Deejaying as a teen at the requisite block parties and high school dances. Once he was old enough to work in a bar, Saddler hopped on the mid-70s disco club circuit. It was around this time, while also studying to be an electrician at a local technical college, that Flash became obsessed with pushing the limits of a turntable's ability to warp the sound of a record. Soon, the rough blueprints for hip-hop production were being drawn up upon the Grandmaster's decks, with Flash inventing as many now-standard mixing techniques as Chuck Berry invented rock riffs. Among Flash's turntable innovations: cutting, back-spinning, phasing, and – most famously - scratching. Thanks to his dancefloor wizardry, Grandmaster Flash was already an underground legend when, in 1977, he teamed up with local rapper Kurtis Blow to form what would become The Furious Five. In fact, Flash may be the individual most responsible for the transmutation of disco and funk into hip-hop, more so than any MC. Not only was Flash a One Man Band, he redefined the very concepts of band-hood and musicianship. That present-day Turntablists and sampler pirates like DJ Shadow, Doctor Dre, and Dan "The Automator" Nakajima are generally taken seriously as musicians is a further testament to Flash's artistry. (EH)

**Grandmixer D.S.T** (see *TURNTABLISTS*)

**Grand Wizard Theodore** (see *TURNTABLISTS*)

**"Granville Street Dog Man" and "The Oiid Dude"**- Back in the early 90's on Granville Street in Vancouver, Canada there was a friendly man with a gray moustache and dimples who had a harmonica and drum machine set up. the music he created was almost abstract and distorted. His two small dogs would lie in a basket beside him. Around Christmas time he would don ■ Santa cap and play carols. He has since dissappeared. I wonder what has happened to him? Another one man band that he would occasionally do a street jam with still appears but a tad less frequently than usual. He is an older close cropped grey bearded gentleman with ■ toque. This one man band utilizes one instrument played with a bow. This instrument is called an Oiid and it is homemade, the fella has made many of them. It is ■ tall, round, cylinder shape with little baubles and things hanging off of the strings. When walking past, the sounds he makes are of a low, pleasant rumble with melodies that only become apparent upon close listens. These sounds really blend in to make a pleasant addition (that subtracts other polluting noise)to the urban environment. (RD)

**Earl Gray One Man Band** – A ONE MAN BAND COLLECTIBLE. This teapot is in the shape of Trunk with all the instruments set on the top and sides. There is even ■ copy of Melody Maker magazine. The name of the band is displayed to the right side Earl Grey and his Band. Made in England by the Tea pottery

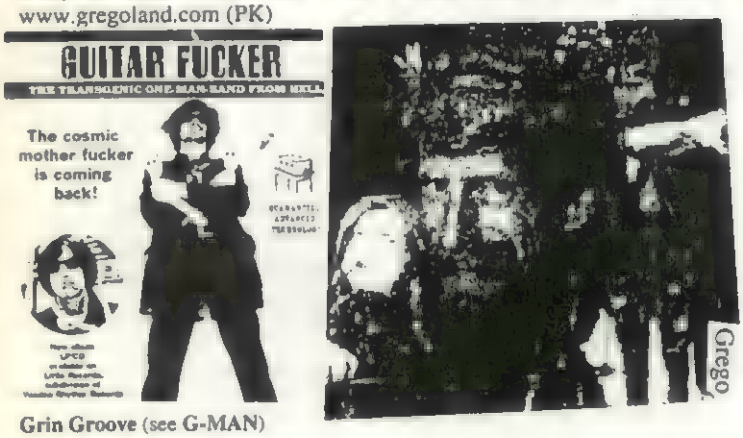
**Pete Gray, OMB.** In Pete's words: "As ■ One Man Band, I could play the bass drum and hi-hat, whilst I play the guitar and either sing, play the harmonica, or do some sound effect. The act was developed on the streets of Europe as I travelled from place to place. I travelled by train, with all of my posessions inside the bass drum. I have played for crowds of hundreds of people, and worked professionally in daycare centers in France and here in Canada. I travelled through Belgium, Denmark, France, Germany, Holland, Spain, and Sweden in this manner. I still play occasionally here in Canada, for street festivals, picnics, daycares, or for fun." (PK)

**Todd Green** - Green, a world music multi-instrumentalist plays baglama., yali tambur, cumbus, sarangi, surpeti, gopichad and kamenchech. He brings up to 50 instruments to a show, mainly strings, flutes and percussion from all parts of the globe. During performances Green uses a pedal-operated sampling machine. Before the eyes of the audience, he will record, for example, ■ 16-beat riff on his Moroccan bongo drums. The sampling machine will then repeatedly play the riff back as he adds other instruments to the recording, finally building up to a guitar or flute solo. In this way, Green is able to give a very sophisticated performance all by himself, without the use of prerecorded materials.

**Green Beret**- One man industrial grindcore band that uses interesting time changes and weird synth bursts in parts to liven things up- their releases give the impression that there are many members- but it is really one guy with many pseudonyms to confuse people. The songs deal with macho, military, Marine Corps and tough guy things in a hilarious way that the unobservant may miss. (SM)

**Grego** – (see PUPPET ROCK) Born Greg Dana, 1954, California. After spending many years learning music and performance arts in the folk tradition, a solo show was hatched as a perpetual motion machine to facilitate world travel. The name "Grego" was adopted for this highly original music-puppet One Man Band. Instruments used include plucked/bowed psaltery, harmonicas, bones, spoons, kazoo, various percussion devices and sound effects, tabor pipe, tin whistle, and willow flute (a flute with no finger holes, from the folk tradition of the Sami people of Scandinavia). Although based near Tokyo, regular trips back to the States often involve performances there. One fairly colorful piece of my work has a legitimate claim to fame. Mazja, the Dreambird, is the world's smallest one man band. She's a 27 inch tall puppet built on to a 32 stringed bowed psaltery harp. Her eight arms hold four little instruments: ■ small curved horn shaped harp, an apple like violin, cymbals, and panpipes. As I pluck the customized psaltery, Mazja's hand carresses the harp strings. When I move my bow across the psaltery she follows with hers on her fiddle. The the finger cymbals ring out rhythmic punctuation. And as her head moves from side to side over the panpipes the flute music is actually emanating from my tabor pipe. Mazja has the head of a bird, and her butterfly shaped wings are covered with leaves rather than feathers. Her eight hands are shaped like those of humans, but each is a different color. This totem Dreambird represents the principles of harmonious interaction. Far from being naively optimistic about that, she needs and generous care, subtle adjustments, and constant tuning to maintain the audio-visual balancing act of integrated movement and music. Mazja: Conceived in Spain, constructed in California, born and trained in Thailand, and had her debut in Japan in 1996. Like you and me, she continues to grow and develop. Also: Thrill to the antics of Junior, an ugly baby, but virtuoso percussionist.* Purr along with Luna Blue, lap-cat with a difference.* Go all slack-jawed over amazing morphing Japanese sticks, the Nanking Tamasudare.* Delight in the charm and grace of Miss Sakura, the pretty little fiddler.* Ride the magic carpet of mythical imagination with Mazja the Dreambird.Puppets = kid's shows, right? Nope! History is boring? Guess again, it's an extreme sport! You've seen it all....or have you?

Watch as the head dummy risks arrest and imprisonment, (artistic innovation is still sometimes considered a crime!), and assaults your senses with six different historical forms of one-man-band. Tunes from the thirteenth century through the renaissance and right up to the present are rendered on traditional instruments from elegant to fanciful to downright wacky. Timing-wise we're modular and flexible. Musical vignettes, sometimes as short as three minutes, can be stacked up to reach all the way to the end of the show. This show has been road-tested in a dozen countries, contributed to radio programming all over the world, (how many puppet shows can say that?), illuminated TV screens in six countries, and fattened the purses of arts festival promoters in many of them. Yet I still need ■ fresh patch for my trousers. www.gregoland.com (PK)




**Grin Groove** (see G-MAN)

**Peter Grudzien** - Low-fi, junk-for-joy sonics of home recording artist Peter Grudzien is an openly gay country music artist. This particular subgenre might fill new-release bins in San Francisco and New York nowadays, but Grudzien came out in song 40 years ago, when it was decidedly dangerous to declare such sexual orientation in public. He has been described as "NYC eccentric country psych with bluegrass picking. Very special 'real person.' Home studio compilation with tons of claustrophobic sounds in thick [demented] mix. Dreamy psych aura over basically country [bluegrass] style playing which tends to stagger rhythmically. Amazing songs about hard-luck gay romance and hallucinatory religious visions with ■ upfront sincerity that's breathtaking." (IC)

**Morgan Guberman** - Solo Contrabass artist who also does voice work.

***Guiro*** (see ***WASHBOARD***)

**Guitar Fucker** – A Swiss Raw Blues One Man Band maniac, Guitar Fucker has released his album on Little Records/VOODOO RHYTHM. He is a powerful being who surges out of the uncertain night, full of testosterone. He yelps, screams, growls. He is disturbing. He has not brushed his teeth. The being observes me with a mixture of pure hatred and friendliness in his eyes. It is Guitar Fucker, the only web-footed guitarist in the universe. The man suddenly hits you with the obvious :*You really can fuck a guitar.*

**Q : Guitar Fucker, why so much hate ?**
A : Hate makes the world go round.
**Q : Not love ?**
A. Listen, I already said one stupid thing and that's enough.
**Q : Primitive, rustic blues is really in. Is blues the punk of tomorrow ?**
A : Played by young white greenhorns, there's a good chance that that's the case... I have always been of the opinion that punk is nothing but urban folklore. Urban punk-rock transported to the sticks becomes country-punk-rock. And there you have it.
**Q : The cycle makes ■ loop ? Getting older, the little urban punk-rocker becomes a bluesman ? Is that your story ?**
A : Putting an end to ■ number of years spent living on garage and Indie rock, I've found it interesting to go further back, to return to the genesis of the whole thing. After delving into the sixties and seventies, my rejuvenating therapy was to plunge into the universe of all those old decrepit bluesmen.
**Q : Does that mean that comtemporary rock doesn't interest Guitar Fucker ?**
A. If by contemporary rock you mean L.R. Burnside or T Model Ford, well yes, it is fascinating. Jokes aside, it's true that groups playing ■ tendance » rock rarely retains my attention. I become quickly disinterested in the so-called current music.
**Q : All good things come from the past ?**
A : They always have.
**Q : So it would be more the knowledge of the past than the past itself that counts ?**
A : Without ■ wider knowledge of the field, you're simply satisfied with imitating your neighbour.
**Q : And in 2 years ?**
A : I practice "work in progress" (laughs). I don't want to know what my music will be like... tomorrow.
**Q : So, Guitar Fucker, what is it and what's it like ?**
A : Above all it's a one-man band.
**Q : A human juke-box ? Pure entertainment ?**
A : In the beginning the idea was to give the most wild, hallucinating performance possible. From there, it was necessary, no, indispensible, to develope the concept. I started off with the HASKIL ADKINS / LEGENDARY STARDUST COWBOY crazy type guy. As it turns out the first riff I worked on with this idea in mind was totally blues twang-twang crunch-crunch. Since then, I've filled it out.
**Q : How do you think people should take you ?**
A : Live, before an untargeted audience, I hope to pass for a troublemaker.
**Q : And if the rock-heavies butt in and take you for a rock 'n roll savoir ?**
A : I 'll know that the next day, it'll be someone else.
**Q : Does rock 'n roll need to be saved, anyway ?**
A : In my opinion, rock 'n roll is doing just fine, thank you very much. You just have to find out where it's hiding.
**Q : What are good lyrics by Guitar Fucker ?**
A : A condensation of clichés about sex, machoism, drugs, dancing, and all of it ryhming, ya know.
**Q : And now... The Great Word Association Game! Swissair ?**
A : Pitiful.
**Q : Mickey Mouse ?**
A : Marilyn Manson, first period.
**Q : World Trade Center ?**
A : Mickey Mouse.
**Q : Happiness ?**
A : I don't understand the question. (PK)

***Gungaroo*** - Ankle bells that add to the orchestration as a singer plucks and beats his EKTAR, creating a One Man-Band effect. Classical dancers use a much heavier set of gungaroos with many more bells to create startling rythmic counterpoints to the slapping of their feet against the floor.

**John Gwen** – John is a singing, swinging One Man Band. Pumping the bass pedals with his feet while simultaneously playing two keyboards, he belts out standards, R&B, blues, pop, country, jazz and his own original compositions. Starting each performance with soft, laid-back sounds, Jon works the room until he fires up the audience. His unique ONE MAN BAND FOR HIRE show offers something for everyone, whether it is a relaxing lounge atmosphere or a full-blown party. Jon has played up and down the Northeast coast in every type of venue from honky-tonks to the Kennedy Center. New York City has nurtured Jon for over 20 years. His most recent engagement was at the British Open Pub on 59th Street in Manhattan. Gwen is the most original One Man Band in New York City. When you hear his voice, you sense that the singer behind the songs has actually lived them. (PK)

**Bruce Haack** - Haack was one of the most interesting electronic musicians of all time, and his bizarre LP "Electric Lucifer" is one of the strnagest major label LPs ever released. Haack was born in 1931, in a small mining town in rural Alberta, Canada called Nordegg, and raised in another one nearby called Rocky Mountain House. His childhood was, according to Bruce, not a particularly pleasant one. His only friends were the farm animals, Christmas, his already overachieving imagination, and music. By age 3 he was able to play simple melodies on the family piano; he was peddling piano lessons as a pre-teen, and soon after began playing with local hillbilly bands (it wasn't called "country western" just yet). Rejected by the University of Alberta Music Program, he did end up graduating from the U. of A., Edmonton

with a degree in Psychology. A combination of a Canadian Government scholarship and a Juilliard Scholarship led Bruce to New York's famed Juilliard School of Music, where he ran into pianist Ted "Praxiteles" Pandel, who became to Bruce what David Tudor was to John Cage - a lifelong associate and talented musical expositor. During the 50s, Haack composed everything from Musique Concrete pieces like "Les Etapes"and "Lullabye for a Cat" to pop songs for the likes of Theresa Brewer ("Satellite" & "I Like Christmas"), to theatre productions (including a few corporate musicals) and dance scores. In the early 60s, Bruce (and usually Ted) appeared on various TV shows, including "I've Got A Secret", "The Tonight Show" and "The Gary Moore Show." They often demonstrated the "Dermatron", or "People-odeon", an invention of Bruce's that allowed one to "play" people using the different pressures and other parameters of skin-to-skin contact to control the pitch and ADSR of a number of oscillators. The early '60s also found Bruce augmenting his income as a dance accompanist. One of the teachers he worked with in this capacity was Esther Nelson, an open minded children's dance educator with a vaguely bohemian bent. After a few "open" dance classes (classes the parents would be invited to attend), Miss Nelson and Bruce started receiving requests for "something to use at home" so the children could continue working at the imagination level to which they had become accustomed. This provided the impetus to form a record label, which they called "Dimension 5", that being, appropriately enough, the dimension of imagination. During the latter part of the '60s, Bruce's friend Chris Kachulis (who would later bring Haack's "Electric Lucifer" project to Columbia) helped him find work scoring commercials for such illustrious products as Kraft Cheese, Goodyear Tires, Lincoln Life Insurance, and Parker Bros. Games. It was around this time that he and Miss Nelson appeared on the Mister Rogers' Neighborhood show on PBS, demonstrating how this new-fangled thing called a "synthesizer" worked. In 1970 Bruce's "adult" work was given a bizarre shot at the mainstream when Columbia released "Electric Lucifer." Bruce Haack's "Electric Lucifer" is a concept record, ostensibly about Lucifer's banishment from heaven. It is one of the all-time greatest electronic records because it's not only fun to listen to, but it's also really out there. Aside from Bruce's homemade synthesizers, this record also features Moog and electronically altered voices. ACCORDING TO THE LINER NOTES: "A primary function of "The Electric Lucifer" is to help end war- and hate and pain and fear. The god I want mankind to walk with hand-in-hand is so full of love and genius that even Lucifer, the eternal underdog, will be forgiven." Needless to say, the record was not a smash hit. He continued to make non-Dimension 5 music for adults and children, however. Bruce and Miss Nelson collaborated once more, on an LP of futuristic square dances called "Funky Doodle", before he again went "solo", recording three more LPs worth of material in a harsher, more "Luciferian" vein: the still unreleased (as of this writing) "Haackula", "Electric Lucifer Book II", and the non-Dim. 5 "Bite." Bruce's interests drifted away from Dimension 5 in the early '80s. After a bout with diabetes and a short hospitalization for a heart condition, Bruce departed spaceship Earth for good on September 26th, 1988, dying in his sleep of apparent heart failure. (PK)

**Bob Hagwood's One-Man Band** – This clarinet playine One Man band is beloved for the way he entertains senior citizens in Norfolk, CT.

**Scott Hall One Man Band** – Florida's Scott Hall is the most incredibly unique musician you will ever see. Where before have you seen one man play guitar, 3-piece drum set and harmonica simultaneously...plus sing lead and background vocals? How does he do it all at the same time? You've got to see it to believe it. He uses no drum machine or pre-recorded music...all instruments are performed live. Treat yourself to the pleasure of a rock and roll extravaganza by Scott Hall One Man Band featuring classic rock, oldies, top hits, blues and acoustic selections. In his spare time, Scott enjoys driving his 1978 VW Microbus, riding his mini-bike and relaxing in his flotation tank. He enjoys watching movies and cable tv and working on his music. Having been a member of several bands over the years and encountering problems with other musicians who were not serious about what they were doing, Scott came up with the idea and has been working on his one man band act since 1985. Scott built his first guitar at the age of 4 out of a board and rubber bands according to reliable sources. (PK)

**Harlyblu** (see *SONGS TITLED "ONE MAN BAND"*)

**The Harmaniac** - A diatonic HARMONICA player with a different twist, Idahoan Dennis Cooper plays jazz,country, bluegrass, big band, and classic rock in addition to the blues, and he's been doing it for over 30 years. Has songs available on mp3.com.

**Har Mar Superstar** - For those unfamiliar with the erotic white chocolate pleasure he exudes from every pore of his body, Har Mar Superstar is a character who knows no boundaries in the department of getting a groove on. Like his predecessors Rick James and Bobby Brown, Har Mar can rock you right out of that silk robe and into a steamy session with that special someone. In fact, orgiastic episodes with your lover's earlobes are pretty much unavoidable when Har Mar represents with one of his crooning love songs. You might recognize this modern day Marvin Gaye as the one and only Sean Na Na. That's the Superstar's sugary acoustic pop alter ego, which hits the more sensitive side, but is equally as infectious. You may even recognize him as Sean Tillman, formerly of Calvin Krime. You may have heard that Har Mar Superstar is in fact the alias of Mr. Tillman's younger brother Harold Martin, but rest assured, Sean Na Na doesn't have any younger brothers -- just a lot of imagination and a penchant for really involved practical jokes. Who else could possibly be Har Mar Superstar, superhero of rump shakers, infiltrators of erogenous zones, complete with a cape? (PK)

***Harmonica*** - The history of the harmonica, as we know it today, is an tale which begins in the year 1821. It was then that sixteen-year-old Christian Friedrich Buschmann registered the first European patents for his new musical invention. His so-called "aura" was a free-reed instrument consisting of a series of steel reeds arranged together horizontally in small channels. An awkward design, it offered only blow notes arranged chromatically. Buschmann described his new instrument to his brother as "a new instrument that is truly remarkable. In its entirety it measures but four inches in diameter...but gives me twenty-one notes, and all the pianissimos and crescendos one could want without a keyboard, harmonies of six tones, and the ability to hold a note as long as one would wish to." Initial designs by Buschmann were widely imitated, leading to many modifications and advancements. A Bohemian instrument maker named Richter may have made the most important advancements in early harmonica design. Around 1826, he developed a variation that consisted of ten holes and twenty reeds, with separate blow and draw reed plates mounted on either side of a cedar comb. Richter's tuning, utilizing a diatonic scale, became the standard configuration of what Europeans referred to as the *Mundharmonika* or mouth organ. In 1857, the history of the harmonica changed dramatically as German clock maker Matthias Hohner turned to manufacturing harmonicas full-time. With the help of his family and a hired workman, he was able to produce 650 instruments that year. Soon after, he added local workers and developed mass production techniques. Young Hohner was an outstanding businessman and showed his marketing savvy by developing ornate cover plates bearing the producer's name. He introduced the harmonica to North America in 1862, a move which would propel the Hohner company to its status as the world leader in harmonicas. By 1887, Hohner was producing more than one million harmonicas annually. The harmonica is one of the key One man band instruments, and One Man Bands everywhere salute Herr Hohner! Note: Blues musicians call ■ harmonica a mouth harp, or more commonly just a harp.

**Harmonica Frank Floyd** – Floyd's talents were underappreciated in the 1940s and 1950s in part because because his race (Caucasian with some Native American) didn't jube with his musical style (raw Blues in the old time 1920s style...archaic by the time he was performing). His career as a young man had him finding more success with carnivals and

medicine shows than as a recording artist (he did a few sides for Chess in 1951), but he had some success in the 1970s as a revival act. His siignigfigance in One Man Band lore stems from his amazing ability to play harmonica (without ■ rack) on one side of his mouth (holding is sideways, like a cigar) while singing out the other side of his mouth and playing guitar. Several recordings (from the 70s in addition to the Chess sides) are currently available, demonstrating his unique, staccato harp playing, bawdy tunes and seasoned showmanship. (JA)

***Harmonica Rack/Guitar Combo*** - Though an acoustic guitar and a harmonica in a rack seem like they should qualify a musician as ■ One Man Band, it is so thoroughly connected with the Singer/Songwriter (the solo-performers that are furthest from One Man bandism) that it alone doesn't qualify (though most traditional One Man Bands use both of these in addition to other instruments). Note: Howling Wolf had ■ large enough mouth to actually forego the harmonica rack and play the mouth harp by sticking it in longways and holding it there while he played guitar. (See also Harmonica Frank Floyd)

***Harp*** – What Blues folks call a HARMONICA (short for Mouth Harp).

**Roy Harper** (see *SONGS TITLED "ONE MAN BAND"*)

**Dave Harris** - Dave Harris was born in Ohio, grew up in Toronto and moved to the West Coast of Canada in 1976. Since then he has been a fulltime working musician. Over the years he has played in many bands and as a solo artist (a true One Man Band). .Dave is a dedicated BUSKER and works constantlyentertaining the crowds with fantastic, intricate arrangements played simultaneously on a myriad array of beautiful instruments (unlike some street performers, Harris keeps his gear in tip top condition). Although he has played many different styles, his first love has always been the blues and he has studied the idiom very closely. This study has made Dave adept at a wide range of blues styles from acoustic country and delta blues, to Chicago slide guitar and harp workouts, to funky Memphis and New Orleans grooves, to Texas and Westcoast jump blues. He has a large repetoire of both standards and obscurities drawing on those styles, as well as a substantial body of original songs. His versatility is apparent in his multi-instrumental ability (guitar, harmonica, violin & mandolin, bass & drums - often played in various combinations at the same time ). Major influences include Big Bill Broonzy, Clarence Gatemouth Brown, Robert Nighthawk Jr. Parker, Sonny Boy Williamson and Elmore James. His greatest influence is Jesse Fuller, and dave's current act includes his very own FOTDELLA. Dave (a/k/a/ Slim) has recorded albums over the years, and is adept at digital recording despite being such a traditionalist musically (no overdubs on his One Man band recordings!). He explores favorite topics, classic Blues numbers, and the traditions of train whistle Blues records on his CDs (which he sells while busking). 2001 saw him the subject of ■ one hour documentary on Canadian TV called "Crowded at the Bottom" (the title of one of Dave's songs ).that really shows the trials and tribulations (and triumphs) of the life of a busking One Man Band. Jim Eidt's thoughtful piece captures the music of Harris and the obsessiveness, and it speaks volumes about the artist's role in contemporary society. (PK)

**Mick Harris** (see also **SCORN**) - You can tell just by listening to Napalm Death's later albums that drummer Mick Harris was growing bored of the death metal formula his band had helped to invent. Those capable of hearing beyond the bullfrog vocals and bonesaw riffs could detect brief flashes of hip-hop and reggae groove amidst the otherwise unrelenting thudda-thudda-thwack death metal stomp. So, while it came as a surprise at the time, it's little wonder in retrospect that Harris would depart Napalm Death in the early 90s to pursue his other rhythmic interests in a less restrictive context. Recording under the name Scorn, Harris released several LPs' worth of dark, funky dub and trip-hop jams, which presaged the eerie, creaking-door aesthetic the Wu-Tang Clan's mid-90s albums. To Harris' credit, Scorn's smooth grooves, though much easier on the ears than Napalm Death's thrashing, have retained their creepiness long after death metal degenerated into hackneyed, harmless self-parody. (EH)

**George Harrison** - Between conducting an all-star ensemble of Asian and Middle Eastern musicians on his first post-Beatles excursion *Wonderwall*, and returning to guitar pop on 1970's *All Things Must Pass*, George Harrison (1943 – 2001) took ■ stab at being an ELECTRONICA ONE MAN BAND with 1969's unimaginatively titled *Electronic Sound*. Surprisingly, this one and only proper one-man effort by the legendary guitarist features no guitar at all, the instrumentation consisting almost entirely of Moog synthesizers. Though hardly ■ masterpiece, *Electronic Sound* is nonetheless on par with most of the minimalist, experimental synth albums released in the late 60s. And while Harrison received more than a little technical support from American synthesizer guru Bernie Krause, there's little reason to question that the record was ultimately George's baby, providing the former Beatle his ticket to one-man-band Valhalla. (EH)

**Wilbert Harrison** - This North Carolina native rocketed to #1 in 1959 with the definitive version of "Kansas City," ■ rhythm & blues standard and still a staple on oldies radio today. Unfortunately, he didn't follow it up right away...legend has it that after ■ succession of 45's followed and failed, he couldn't afford a band. He was then forced to make do as a standard One Man Band, with the harmonica in a rack around his neck while he played guitar and bass drum simultaneously. Ironically enough, this way he managed to come up with a second hit, "Let's Work Together," which charted at #35 in early 1970. He was billed as Wilbert Harrison The One-Man Band on the label. It's a tribute to white Top 40 radio that this primitive, BUSKER blues song could become a hit (this didn't make the Black charts at all). A session bassist is heard, but the rest of the personnel is all Wilbert...the reverbed guitar (plus some overdubbed lead licks), the squeaky harmoniche time of Peter Frampton and disco, his shuffling old-school R&B had a snowball's chance in hell of hitting the charts again. His comeback in the early 70's was probably as close as any one-person band ever made it to the charts. (JP)

**Ed Hartman** - Originally from Chicago, Ed has been playing percussion for over twenty years. His jazz experience combines with a degree from Indiana University to create new textures and colors on the marimba and vibraphone. (he also uses synthesizers and percussion instruments like shakers and cowbells). Using a digital delay, Ed is able to create a One Man Band! (PK)

**John Hartford** – A stellar Bluegrass performer, an excellent singer, a working Riverboat operator and a Grammy winner (for writing "Gentle On My Mind"), the late John Hartford was a true Country original. He also was ■ munti-instumentalist (fiddle, banjo, guitar) he took it to One Man bands-ville when he added tap-clogging in tennis shoes on an amplified 4' x 8' piece of fresh plywood, "A" grade on each side to insure the thumps resonate in the right key.

**Gunther Hasemann** - German ONE MAN BAND FOR HIRE.

**Peter Haskell** - A teacher, vocalist and guitar player from Elmira, NY whose current act is a One Man Band. Haskell's vocals and guitar are accompanied by original arrangements of old standards using MIDI technology, representing strings, piano, bass and drums. Haskell's musical styles range from vintage Sinatra to old rock 'n roll, though soft Jazz is his specialty (WT)

**Russell Haswell** – LAPTOP/NOISE musician.

Dave Harris

Wilbert Harrison

**Michael Hatfield** – Bay Area ONE MAN BAND FOR HIRE.

**Andre Havenga** – This contemporary Namibian One Man Band specializes in 50s, 60s, 70s, 80s, 90s, Boere, Contemporary, Country, Latin, Reggae, Rock, and Rock 'n Roll. (WT)

**Havohej** - This BLACK METAL ONE MAN BAND operated 1993-1995, 2000 to present. Another bizarre quasi-metallic excursion straight into the heart of musical darkness. Havohej mastermind Paul Ledney started his career during the late '80s in the erstwhile East Coast death metal unit Incantation before splitting soon after to start the uber-blasphemous cult band Profanatica. Probably one of the first bonafide corpse-painted US black metal troupes, Profanatica slogged along in the underground for about three years, issuing a few demos and singles, one side of a split album and a legendary video interview where Ledney guzzled ■ chalice of his own yellow fluid before he and another member proceeded to masturbate onto the pages of ■ open bible (a brief snippet from this tape can be seen on ■ TV during one scene in the movie *Gummo*). The band split up around '93 allegedly due to Ledney's increasingly outre and intolerable behavior -- for example, he became prone to interrupting the group's live sets with lengthy and atavistic anti-christian tirades ("Sodomize the Holy Asshole," "Masturbation on the Dead Body of Christ..." etcetera) delivered in ■ spooky, agonized goblin voice. Ledney's new project Havohej (that's "Jehovah" reversed for those of you who don't know backward-masking) issued ■ 7" entitled "Unholy Darkness and Impurity" ■ well ■ their debut album "Dethrone the Son of God" in 1994. Slimmed down to ■ duo with Ledney on drums and vocals with help on guitar and bass by ■ former Profanatica member, the album consists primarily of the previous group's old chestnuts before concluding with a signature demonic rant. Pretty soon the auxiliary member was shed and Havohej became a solo concern, moving into uncharted sonic territory. The resulting 12" ep, "Black Perversion" (released on JCS Records -- "Jesus Christ Sucks"???) was so evil that it didn't even have ■ date on it (it's probably from 1994). The first side contains the epic 10 minute title track consisting wholly of a sustained low, noisy rumble; a simple 2/4 drum machine back beat; some tasty ceremonial bell ringing and Ledney's anguished and unintelligible croaks. Miraculously, this track, as well as the rest of the Havohej oeuvre resembles the early music of the Residents far more than it does Emperor or some other stylistically predictable Black Metal act. The flipside features the macabre and primitive sampler-based cacophony of "Unholy Sodomy" (complete with nun vocals!) and "Mary Godess of Shit." A rather sublime looking 7" picture disk featuring "The Black Mist" b/w "Enlightened One" was issued in 1994 and the group dropped off the map. The Havohej name suddenly reappeared in 2000 with a CD-single called "Man and Jinn". We can presume that Paul Ledney spent the interim learning the ins and outs of Adobe Photoshop because the extremely garish and overworked cover image on the new release would make most rap groups blush. I've heard from more than one person that the ever-heretical loner Ledney has a penchant for cashing mail order checks before indefinitely "forgetting" to send the product. . Pure fucking evil!!! (WW)

**Bob Hawarth** (see **BOB MOONEY**)

**Norio Hayakawa** – A noted protestor and activist at Area 51, Norio entertains at rallies with his famous one-man-band country music.

**Patrick Hazell** – .Hazell gets the sound of a full band by accompanying his vocals with keyboards, foot-powered percussion, and harmonica - all at the same time. But, as one reviewer put it, "Don't call Hazell a novelty act... he's a full-blown, throttle-open blues experience." With his "One Man Band" set-up he continues to stretch and develop ■ original style that began when he taught himself to play boogie-woogie piano at age eleven in 1956. Hazell started his professional career in 1960, playing piano in ■ three-piece band in Burlington, Iowa. In 1968, he established the Mother Blues Band in Iowa City.. In 1983, Hazell decided ■ change was needed, and he launched a career as a solo performer In this format he was able to expand his music into Europe.m In addition to exposure from his live performances, many of his recordings (34 albums ■ of year 2000), have had significant airplay, both regionally and nationally. The Des Moines Register has called Hazell "a legend in Iowa Music," is considered by many to be one of the finest and most creative harmonica players in the music world, and was inducted into the IOWA BLUES HALL OF FAME on December 17, 2000. (PK)

**Tom Heasley** – Avant garde musician who makes remarkable sounds with ■ tuba! Heasley's mastery of extended polyphonic techniques literally transforms the tuba into a new instrument, often taking it into industrial drone NOISE ARTIST territory. He has been known to ■■ a lexicon processor for further transformation. Heasley has collaborated with EUGENE CHADBOURNE.

***He Found A Star*** – This 1941 British about ■ struggling theatrical agent (Vic Oliver) features ■ performance by an amazing One Man Band, Robert Atkins, who winds up having five mouthpieces of wind instruments in his mouth at one time - you've got to see and hear it to believe it!

**Homer Henderson** Interview by John Battles. Phil Bennison (a.k.a. Homer Henderson) had many years as a singer and sideman under his belt before becoming a bonerfide One Man Band of the highest order. In fact, the first band I ever saw with my own I.D. was Teddy and The Talltops, then featuring Bennison on bass and Jim Heath (Rev. Horton Heat) on guitar. Bennison would work with a variety of acts in Dallas and Austin before transforming himself into Rockabilly/Blues/Roots Rock madman, Homer Henderson, in the late 80's. Though he's seldom performed as Homer Henderson outside the Southwest, Bennison has developed ■ reputation via his many independent releases, plus a strong cover version of "Lee Harvey Was a Friend of Mine" by his friend, and fellow Texas psycho, T. Tex Edwards. I met Bennison a couple of times in the 80s, but I never had the chance to see him in the Homer persona, and have had to content myself (for the time being) with his excellent, frequently trippy, recordings. I caught up with Homer while plans were being made for his first tour of the Midwest

"I started doing Homer Henderson somewhere around 1985..., when I had that first record out...I was trying to get my overdubs straight, like when you play the drums, and then, overdub the guitar, it always comes

out real FUCKED UP! I originally was just trying to record ■ bass drum and a guitar, and it kind of evolved from there. I thought about it more, and I figured out how to do a little snare box, so you'd have a good back beat. I always thought One Man Bands usually had shitty back beat, with that high-hat, y'know? So, I always wanted the BIG beat, where I'd go"WHOPP!!" But, once you get into it that far, you say, "I'm gonna go try to get ■ gig, Goddamnit," and, when you get a gig, you say, "Hey! I did this gig all by myself!," and then, the first time you're playing alone, you look out there, and there's a bunch of people dancing, and you're just one guy, and you go, "WOW!" I've gotten ▬ press than I could playing in some band, because it's ■ circus act. On songs like "Lee Harvey Was ■ Friend of Mine," I used other musicians in the studio, because they're the kind of songs where that works...I usually work with a co-writer on a lot of that shit, unless it sounds like some Junior High Kid, then you can tell I wrote it! (Laughs) Nick Tosches wrote the lyrics for five of the songs I did recently. He had all these poems, and he claims Lenny Kaye was going to do something with them, but he never did, so, he came to me, and I did something with 'em. Bill Logan at Honey Records got Nick to do the liner notes for my CD, "Greatest Flops and Golden Filler", because me and Nick were pals. When I started putting his words to music, the first thing I came up with was "The Sweet Thighs of Mother Mary", and then we did "Pizza Man" I still have three more to do! *(laughs).* Jay Cotton *(Texan artist and sometimes collaborator with Gary Panter, Both of whom survived my old Alma Mater, East Texas State University.)* cowrote"Lee Harvey", which has riled some people up, but I never had any trouble about it.. Dr. Demento played it. We thought that was really cool at the time. When we did the first record, "I Want a Date With a Dallas Cowboys Cheerleader," Hubcap Carter *(Dallas Oldies deejay)* got it on KLUV radio in Dallas. He had this contest for the official Dallas song, and I sent it in, and he played it on the air. My friends and I all called in and voted on it. We'd call the following weeks when he was playing the other entries, and we' d say, "That sucks! We want Homer!!" *(laughs)* It really kinda won, but they hated it so much, Hubcap Carter really hated it! So, that's the way I started my Homer Henderson career. I still play with other people, though. I had been playing a lot with ■ guy named Robin Siler, and I played on the road with Eddie Kirkland for a while. He's my guru *(Marc Bolan pronunciation.)* He's a loner, man, he just takes off and goes down the road. He just can't stop driving. There's ■ new kid I've been playing with, his name is Gary Clark, Jr. He's really going to be somebody someday. He's ■ Black kid, just got out of High School, real nice guy, parents are kind of watching out for him, real talented. But, the thing about it is, this kid can really sing, man. And he can sing real sweet, too, like an Al Green...He's got a hit record in him! It's just sideman stuff, Blues bands and shit. I've also been playing bass ■ little bit with ■ Surf band called The Nitrons, and I went to California with an Instrumental combo called The Three Balls of Fire, with Mike Vernon, I was involved a little bit with his band, Perry Mason and The Defendants in Arlington in the eighties. T. Tex Edwards and I wrote a song together called "Honk If You're Horny, Lets Get it On," but it never got finished . He's doing another one of mine, "Nightclub Cancer," live, n.ow. The name "Homer Henderson" came from the streets I lived on, I lived on Homer and Henderson streets. That is ■ BAD Country and Western name! Conway Twitty did that, he named himself after two different towns in Arkansas. I like to sing nasty shit if I want to, and just be ■ dirty ol' guy! It's funny! The real immature crap...that's politically incorrect these days. I basically just do Link Wray, Jimmy Reed, Bo Diddley, and stupid Country and Western songs. That's it, that and Jimi Hendrix and Slim Harpo. I don't like Blues, but I can't get enough of Jimmy Reed, Slim Harpo, Lazy Lester and Lee Dorsey. The way I write....the stupid, stupid shit that I write always comes out sounding real dumb, it's always sick, y'know? I need someone who has more intelligent lyrical sensibilities. The kind of Country stuff that I always liked was the early seventies when Country music was still in bad taste, Gary Stewart, Conway Twitty and Jerry Lee, back then. They were always kind of corny. Conway Twitty's songs were corny, but they were kind of sly, too. "Is he really saying that, and meaning it ?!". If you looked at him back then, the big ol' haircut and the big old fuckin' sideburns and shit, you'd go "GAH-DAMN!" When the Country and Western stars still had pompadours, and were still using hairspray, you know, back in the early seventies, that's what I like. I also like songs like "The Witch Doctor." That's really one of the best Rock ' n ' Roll songs ever! It's dumb, and, at the time, even the adults liked it. It was crazy! It's like "Surfin Bird," except more commercial. When I play live, I never get up from behind the drums, playing the goddamn drums with my feet, I just sit down. It is difficult to do the drums and guitar at the same time. There's really only ■ few kinds of things you can do, you can do Bo Diddley, Jimmy Reed, ■ Country and Western and a Rock ' n ' Roll. Other than that, something with ■ heavy bass. It is hard, it's hard to make it sound good. HASIL ADKINS, for instance, he's a guitar strummer, kinda beatin' on the guitar, but I was talking to him about Blues one time, and he got down with some fucking Blues, man, he can do it! This thing I do, it's different, I play bass lines...it's like a real shitty three - piece Blues band! When I was a kid, I knew who Jimmy Reed was, but when The Rolling Stones came out, I was 12 years old, and the first time I heard them, they were playing a Jimmy Reed song! I said,"All right!" When I was a kid, Jimmy Reed was the first thing that you learned, besides maybe "Pipeline". Kids could do that, it's simple. I was trained on French horn ■■ a little, kid, cello, keyboards, but I didn't get too far with any of that. Those were the instruments I was trying to learn to read music on, and those are my worst instruments. I can play drums in any bar band....Did a lot of that, just crummy gigs . When they need ■ crummy drummer, they call me! I started playing out when I was about twelve in the little Junior High dances, at the gas station, or at the church. I was a pretty good singer then, I couldn't really play, but I' d find some guys that could. Man, we had ■ good little band. This was in Ft. Worth, and I started playing with my cousin. He went to private school, Ft. Worth Christian. Man, we had all those gigs locked up there, first grade through college. We'd go to The Holiday Roller Rink, all the roller rinks had a Battle of The Bands every weekend. They had a place called The Bookstore, and one called The Box. We always dreamed of playing those places, but that was the High School crowd. When we got to High School, the Psychedelic era had begun. I did get to see Larry and The Blue Notes, The Elite, Jerry Williams and The Epics, his bass player, and drummer, Roger Young, started this club called The Space Palace in Ft. Worth, and that's where I was playing when I was right out of High School. It was kind of a"Hippie Bar," 35 cent beer. I saw all those Ft. Worth bands, like The Barons, that was Johnny Nitzinger *(Who released an LP on Capitol, wrote for Bloodrock, and played with Alice Cooper in the early 80s),* they had a single called "Live and Die," The Motivators, Jim Jones and The Chaunteys...Jas Stephens, who played drums on my CD *(And in Teddy and The Tall Tops when Phil/Homer was a member)* was in Jack and The Rippers, they're mentioned with all those other Ft. Worth bands in that *Kicks* article. I saw Wayne Cochran when I was a kid, too. I love Wayne Cochran, B.J. Thomas, too, he's one of the greatest singers *(He used to live ■ few blocks away from me in Arlington when I was in Junior High, too . - John.)* When I started out in music, you had five piece bands . Then, you had four pieces with two guitars. Then, When LSD came in, you had a trio. Me, I had a two piece band with Jay Cotton later on, The Song Gods . So, what do you do after you have a two piece band? You start a One Man Band! I'd love to do that "Chic - A - Go - Go" show, and play for the little kids. I could do "Old MacDonald" and "Row, Row, Row Your Boat!" I had a weekly gig once at The Hole In The Wall in Austin, and they offered me a raise if I'd learn some new songs. So, I came in the next week, and I sang "Old Macdonald," "Row, Row, Row Your Boat" and "Oh, Susannah", but I didn't get the raise.

**Henry the Fiddler** – Legendary solo violin player Henry the Fiddler was an occasional BUSKING presence in California in the 1970s. He wore ■ stovepipe hat that had ■ seemingly infinite list of the song titles in his repertoire in typewriter print, single spaced, descending his hat in a spiral. In addition to busking he recorded LPs (coveted by Bluegrass fans) sat in with bands, and won national fiddling competitions. He played nineteenth century music, traditional American music, Irish tunes

and an astounding array of bird calls on his fiddle. He is currently half of an in-demand Irish duo with Brian Clancy, a guitar player.

**The Hermit** - Canadian multi-instrumentalist Hamish Thomson, a.k.a. The Hermit, might be holed up indoors, but obviously it's time well spent. The ELECTRONICA ONE MAN BAND's grooves are ■ deep, it's hard to believe this is simply the result of extensive overdubbing. A mix of Ambient, dub, and Tortoise-ian post-rock, Hermit music works as ultra-cool chill-out sounds, but holds up to analysis. (PK)

**Her Space Holiday** - Marc Bianchi's melodic Pop SYNTH ONE MAN BAND.

**Richard X. Heyman** - One of the sadly overlooked pop craftsmen of the '90s, his albums are, widely regarded in power-pop circles ■ instant classics. Heyman began recording in the late '80s in the tradition of the BEDROOM BAND, playing all instruments himself in his upper west side Manhattan apartment living room, named Brontasaurus, presumably after the classic song by the Move. He released some indie stuff, and then had a short stint on Sire.

**Monk Higgins** – Higgins LP "Dance to the Disco Sax of Monk Higgins" on Buddah records from 1974 features the cut "One Man Band" (referring to Higgins) which was featured on the Ultimate Breaks & Beats compilation, and was sampled by **BIZ MARKIE**. (WT)

**Blind Joe Hill** - Not to be confused with JOE HILL LOUIS, Blind Joe Hill (b. 1931) was based around Akron, OH, playing down-home blues on guitar, harmonica and drums, playing at hippie coffeehouses. (As Hill told *Living Blues* magazine in 1976, "Akron isn't a good town for the blues. They like mostly jazz around here.") After Evelyn Taylor (Joe's manager) read about Chicago blues DJ Big Bill Hill (no relation) in Living Blues (then based in Chicago), the appropriate people were contacted and soon Hill did a guest spot on Big Bill's WOPA radio program. This was in 1972 - Hill soon recorded an album for the Chicago-based Barrelhouse label (now defunct), *BOOGIE IN THE DARK*, which was released in 1976. (JP)

**Vic Hill**- Florida ONE MAN BAND FOR HIRE, known for his vocal ability.

**Steve Hillage** - There is (or perhaps I should say 'was') ■ joke among ravers that Stonehenge was built as ■ stage for an early Steve Hillage concert. Nevertheless, despite his age, this old-school-guitar-god-turned-new-school-TECHNO-superstar has managed to survive the demise of 70s rock, and subsequent condemnation by punks as a Boring Old Fart, to retain his creative edge and relevance long after the Sex Pistols and company became Boring Old Farts themselves. Hillage initially won acclaim in art-rock circles in the early 70s for his delay-heavy guitar noodling with the seminal prog band Gong. After departing the group in 1975, Hillage recorded a string of solo albums that found him spending less and less time plucking guitar strings and more and more time twisting knobs behind the mixing desk with each subsequent release. Though any given Steve Hillage album is likely to feature half a dozen collaborators throwing their two cents in (most always including his long-time partner keyboardist/chanteuse Miquette Giraudy), Hillage plays the lion's share of the instruments, and his releases are undeniably the product of one man's vision. The ultimate example of Hillage's production-over-performance aesthetic can be found on 1979's *Rainbow Dome Musik*, the second side of which is little more than a single, flawlessly engineered, twenty-minute synthesizer wave run through an Eventide harmonizer and held down for twenty minutes. Later, on 1983's *For-To-Next* , Hillage merged his ambient experiments to stark New Wave dance beats a la Gary Numan, to singularly chilling effect (this at a time when all fellow prog-rock dinosaurs Genesis and Rush could think to do with a synthesizer was to badly simulate a brass section). Those who would dismiss Hillage's late 70s / early 80s albums as loads of New Age hooey, poor man's *Wonderwalls*, or the midlife flatulence of a pre-punk Boring Old Fart must first reckon with the profound influence Hillage has had upon the evolution of present-day electronica. Alex Patterson of the Orb is a devout disciple of Hillage, and in the late 1980s would spin *Rainbow Dome Musik* during the DJ sets that ultimately led to Patterson's invention of AMBIENT TECHNO as we know it today. Meanwhile, Hillage himself made a comeback in the 90s, producing several dance and rock records for younger artists while scoring his own club hits under the moniker System 7 (released as 777 in the United States, thanks to ■ lawsuit by Apple Computer). (EH)

**Daniel Hintz** - San Francisco-based experimental guitarist/NOISE ARTIST who has been playing explosive, abstract noise/free jazz/ambient skronk since about 1986.

**Bruno Hoffmann** – German MUSICAL GLASSES artist from the 1960s, he released the LP, *Music for Glass Harmonica*, including works of Mozart, Reichardt, Rollig, Schulz and Naumann. Though he went beyond common Musical Glasses, his revival of Ben Franklin's GLASS HARMONICA was unique from both the common practice of fingers on glasses and Franklin's complicated instrument. He called his instrument a Glass Harp, and did not fill the glasses with water, but had a vessel filled with water in the instrument so that he could dip his fingers in order to produce the sound.

**David Holmes- DJ/TURNTABLIST** that infuses Hip-Hop, sound collage and techno aspects with new life and vibrancy. His wonderful *Let's Get Killed* album, his second, takes you on a virtual tour of New York City with crazy samples and sound bites of really strange people on the street talking to you breaking into heavy, heavy drum loops and stacked textures. (SM)

**Martin Holt** (see ***One Man Band Art***)

**Homemade Instruments** by Dallas Cline (see **How To Play Nearly Everything**)

***Home Tapers*** – Synonym for BEDROOM BANDS, often used when said artists interact as a community.

**Honeymuzzle** – Self description by the artist Themetrax: Honeymuzzle is an umbrella of sorts for my obsession with the exploration of sounds. At the moment Honeymuzzle is very much a NOISE project. I utilize feedback loops, mangled guitar, tapes, contact mics w/ metals, cheap toy electronics, and I also make use of audio editing software to create short sound bursts. archarchitect@hotmail.com (PK)

**HONKITONKIOKE** (see **SHARY BOYLE**)

**John Lee Hooker** – The late Blues legend was not really a one man band, but his solo work was very full with his stomping foot provideing percussion. (DH)

**Bill Horist** -Solo guitar improviser, known for beautiful loops, noises, and drones. (PK)

**Lionel Horne** – Australia's Horne is known as a One Man Band, and also ■ vocalist, trombonist, trumpeter, and pianist with the Fugitives during the period when they won the Mo Award for the "Best Showgroup". Lionel was also resident pianist/vocalist at Ettalong War Memorial Club for two and a half years. He has been a professional musician/entertainer since 1967. His current ONE MAN BAND FOR HIRE repertoire includes standards, country, 50's &60's Rock'n'Roll. (PK)

**Larry Horton** – Traditional mobile One Man Band (guitar, harmonica rack and very elaborate bass drum rig on back). Performs on St. George Street in St. Augustine , FL, a city with ■ tradition of street performers that has recently been burdening BUSKERS with legal hassles and harassment. (JA)

**Hot Butter** - This SYNTH ONE MAN BAND was comprised of US MOOG synthesizer player Stan Free, who had performed on recordings by John Denver, Arlo Guthrie and the Boston Pops Orchestra. Hot Butter made one US Top 10 record and promptly disappeared. Having

previously recorded some unsuccessful singles under his own name in the '60s, Free took on the name Hot Butter and recorded the cleverly titled "Popcorn," ■ instrumental which reached the UK Top 5 in 1972. Subsequent singles attempted to update early rock instrumentals such as "Pipeline" and "Tequila" but they did not reach the charts. (PK)

***House Music*** – Emerging from the Chicago and Detroit undergrounds in the 1980s, House Music combined Disco, R&B and Gospel with Euro-Electronic, Rock, Jazz, Pop, and Blues. While Hip Hop TURNTABLISTS were innovating cut and paste techniques, ■ well as eventually submitting to becoming support music for rappers, House DEEJAYS and producers were creating driving, minimalist electronic beat-driven Soul music that appreciated church-trained pipes, but ultimately was about the effect on the dance floor rather than in creating stars or showcasing vocalists as artists. When Europe picked up on the raw, hypnotic sounds it launched the ELECTRONICA/TECHNO/dance music world that dominates much of global dancefloor culture today. Numerous variations include Acid House, Deep House, Jungle, Drum and Bass and other non-Hip Hop Deejay based dance genres.

***How to Make A One Man Band and One Man Band for the Kids*** (Excerpted from 365 Afterschool Activities by Sheila Ellison & Judith Gray, Sourcebooks, 1995) "The idea is for you to become the instrument. As you move aroundbanging your knees together, wiggling your head, and shaking your feet,music will be made! Here are some ideas: • Mouth-blow ■ harmonica, whistle, glass bottle, recorder or kazoo.• Neck-hang bells, use string to hang a drum, xylophone or tambourine.• Under the arm-a bike horn tied to your upper arm so when you press your arm to your side a honking sound is made.• Waist-drum, xylophone, small pots or metal objects tied together.• Elbow and wrist-tie on small bells.• Hands-shaking a rattle, playing drums.• Knees-tie things to clash against each other like foil plates, cymbals, saucepan lids or small tins filled with dried beans.• Ankles-tie bells, jingles or a rattle."

**Howling Wolf** (see Harmonica/Guitar Combo)

**How To Play Nearly Everything** edited by Dallas Cline (Oak Publications, 1977) This popular book, as well as its predecessor, was an introduction to innovative instrument making for many aspiring musicians, One Man Bands included. It featured experts at different instruments (including the kazoo, washboard, spoons, jaw harp) explaining the history and techniques for mastering the sound maker. Cline's other book, Homemade Instruments, was also a valuable resource. (WT)

**Rick Hubbard** -Rick invented the word kazoobie to describe his performance. It means exceptional, fun, involving everyone. Audience involvement is the key, and no entertainer in America gets more audience members into the show than Rick Hubbard. Rick's KAZOO Band shows get every audience member involved. Each person receives a free kazooand performs with Rick in the grand finale. Leading up to this kazoobie event. While Rick performs on guitar, banjo, steel drum, and other exotic instruments, kids participate on stage -- dancing, singing, shaking maracas, or playing inflatable guitars (that Rick gives away). Every song is an opportunity for kids to participate. Rick uses computers to create the musical tracks that accompany his performance. Over $30,000 worth of gear goes into producing a show that fills the stage with energy and activity. Audiences share in the dynamic, energetic experience of Rick's performance, and when everyone joins the Kazoo Band for the grand finale, there's only one word to describe it – It's Kazoobie! (PK)

**Mike Huckaby** – One of Detroit's top DEEJAYS, his takes onn TECHNO, ELECTRONICA and TURNTABLISM help shape Motor City's scene (he is also a top record store dude in town).

**Aufray Hugues** (See ***SONGS TITLED "ONE MAN BAND"***)

**The Human Beatbox** (a/k/a Buff Love) - Darren Robinson (known alternately as The Human Beat Box, Buff Love, Buff and Buffy) along with two big-boned Brooklyn neighbors and schoolmates became The fat Boys, one of the first superstars/crossover acts in Rap. While still in high school these three husky teens would fall into a fairytale situation in which their winning combination of creativity and youthful exuberance would collide with the shameless hucksterism of one of the first truly successful Hip Hop outsider-opportunists. The results would be sublimely absurd at times, resulting in some of the most authentic Hip Hop comedy on wax, stage and video. It would also at times be desperately pandering. Ultimately, the latter would sell more, but hopefully history will recall the former when the Book Of Fat Boys is read throughout the ages. In the early 80s Charles Stettler, a Swiss born show biz hustler with a background in novelty records and Disco (he had owned a roller disco), noticed that the urban kids were listening to a new kind of music. He wanted a piece of the action so he put together a huge rap talent contest staged at Radio City Music Hall, with first prize being a recording contract (with his label that didn't really exist) and second prize being $1,000 dollars worth of stereo equipment. These prizes were enough to entice Buff and his friends Marky and Kool to enter with their rap act, known then as the Disco 3. When the big boys hit the stage the crowd was thoroughly impressed and they easily won first prize. What made the group stand out wasn't their girth, though, but rather the amazing sounds emanating from Buff's head. As he explained to *Keyboard* magazine, "My family didn't have much money. I wanted DJ equipment like the other kids had, but I couldn't get it. So I just started playing the beat with my mouth. It just came naturally." Taking scatting to another lever, Buff had perfected a science that simulated the sounds of a bass drum, a kazoo, an asthma attack, a gas attack, a drum machine, a popcorn machine, and some sounds completely unique to his mouth. Audience responses to his techniques were tremendous, earning him the nickname, The Human Beat Box. There are debates over HUMAN BEATXOXING milestones, with proponents of both Buffy and Doug E. Fresh arguing over titles like "Original Human Beat Box," "First Human Beat Box on Wax" and other such semantics. But whether Fresh or Buff introduced the HBB idea into Hip Hop, the joyous, creative innovations demonstrated on Fat Boys records were not only more prominent than Doug E. Fresh's stylings, but superior. Follow Fresh's career from his cameo in *Beat Street*, to his success with the Get Fresh Crew, to his touring as a Gospel/harmonica-toting Beatboxer, to his awkward tenure as a Prince sideman, the shining moment is undoubtedly the brilliant single "The Show" b/w "Ladi Dadi" However, what makes those songs remarkable Hip Hop classics are Slick Rick's awesome wordplay, Fresh's Beatboxing is amazing, but not integral. Buff Love's contributions to the Fat Boys' sides, however, are crucial. It should also be noted, as far as innovation, that around 1980 Black sound effect comedian Michael Winslow (famed for the *Police Academy* film series) had guest starred as a troubled sound effects producing high school student on *The White Shadow*, a TV show popular with urban kids. Though he didn't explore the same rhythmic ends as Fresh and Buff, it would be shortsighted to overlook his influence. Whatever the history of Buff's beat, the fact is, it did the trick. The Boys won the record contract (reportedly disappointed not to get the stereo) and went on in the 80s and early 90s to make several hit singles, numerous LPs, 3 movies (including ■ feature film developed around them) and some hilarious videos. Buff almost never rhymed on the records, concentrating on his Beatboxing, and when he occasionally would "sing" or rhyme it was usually in a special effects voice. He also was very excited about the combination of his Beatboxing and electronic effects, and blew out numerous sound systems by overdoing the reverb. Darren "Buffy" Robinson had several ups and downs after he released his last Fta Boys album, *Mack Daddy* (which was without Marky, and which fizzled). On the positive side, he was a father enjoying his relationship with his son, he was developing a reputation as a producer (he'd done work for Cameo) and DEEJAY, he had signed a deal with Sony to do production work, and the Fat Boys reunion recordings seemed promising. On the negative side, he'd been videotaped attending a party where a minor had been sexually abused, leading to criminal charges against him and his posse for contributing to

her corruption, and the stress of that couldn't have helped his deteriorating health. In addition to problems associated with his weight (the *New York Times* reported that he weighed 450 pounds in 1995) he had also acquired lymphedema, a rare and crippling disease that causes fluids from the lymph nodes to collect in other parts of the body. On December 10, 1995, while rapping for friends, he lost consciousness. At age 28 Buff Love died from cardiac arrest. It seems unfair to say that his death seems sadder than some of his Hip Hop brother's. But the fact is, when you watch the videos, check out the movie roles and hear the recordings of Tupac, Biggie, or most appropriately, Big Punisher (who also died as ■ result of his weight problems) you hear profanity laced threats to kill everyone around them. They are young men whose credibility is based on a hardness that borders on evil at times. Biggie and Tupac welcome their deaths and accept (and sometimes beg for) it on wax ("You're nobody til somebody kills you..."). When you check out Buffy in videos or listen to his records he just looks like a little (OK, ■ big) kid having fun and being cute and laughing and making funny noises. His energy, and his amazing innovations to Human Beatboxing and very, very sorely missed. (JA)

***Human Beatboxing*** – Human Beatboxing, The Fifth Element of Hip Hop (after DEEJAYing, rapping, breaking and graffiti art) is perhaps the most simple form of One Man Band. Using only what God put in your head you can simulate an entire band/record/deejay and either support a vocalist or be an entire show on your lonesome. The art of making music with your mouth (simulating percussion, rhythm and instrument tones...from kazoos to horns to electronic drum machines) can be traced back to myriad sources. Indigenous languages that use clicks and sounds unusual to Westerners, Scat singing in Jazz, a capella street corner Doo Wop, and most importantly, necessity (Beatbox innovators usually didn't have access to instruments or electronic Beatboxes) all helped lay Human Beatboxing's foundation. Two things in the 80s were directly responsible for the Betabox development. On TV and in the movies African American comedian/actor MICHAEL WINSLOW was making waves with his sound effects comedy (he appeared as ■ teenager on *The White Shadow*, a show popular with urban kids, and made a name for himself in the *Police Academy* films). Also, the 808 Beatbox (a drum machine) became the standard for Rap production in the early 80s, and in a medium so ripe with vocal innovation, it wasn't surprising that Hip Hop soon found vocalists impersonating the machine. Artists like DOUG E. FRESH and BUFF LOVE THE HUMAN BEATBOX sold millions of records with the techniques, and not surprisingly many kids followed in their wake. What has been surprising, and thrilling, is the amazing innovations Beatboxers like RAHZEL, CLICK and WISE have made in recent years, impersonating and creating sounds that don't seem possible from the human mouth. Human Beatboxing has also found other outlets. Non Hip Hop acts like BECK, Phish (the infamous Jam band does scatting/Human beatboxing segments of its shows), Korn, Paula Cole, Destiny's Child (Wyclef Beatboxes on their record), N*SYNC (on their hit "Pop," in live shows and on their HBO special) and the indusrtial act FM Einheit have all utilized Human Beatboxing. Human Beatboxing has appeared in TV and movies (Dondre Whitfield as Robert Beatboxed on *The Cosby Show* and FRESH PRINCE and BIZ MARKIE Beatbox in *MEN IN BLACK II*). There have also been some interesting variations. Even in hardcore punk the a capellla act Jub Jub emerged, who simulate all instruments by singing the words ":jub jub" in various tones. Bobby McFerrin married scat, a capella and Human Beatbox techniques to become a renowned pop and Jazz vocalist who now works as a classical musician. There has been a real Human Beatbox renaissance of late. In addition to new Beatboxers emerging and innovating, the internet has provided great Beatbox audio clips, history and fan sites (ibeatbox.com, the5thelementawards.com, and others). Also, Brooklyn filmmaker Joey Garfield (who chronicled the artform in *Grand Royal Magazine*) has completed the accomplished *Breath Control*, an amazing documentary on the subject. And New Yorker Kid Lucky has been organizing Beatboxing events and collectives (he calls it URBAN A CAPELLA). It looks like the 21st century will be a bold new era or mouth music...and the ultimate One Man Bands!

**The Human DMX** (see **DMX, *HUMAN BEATBOXING***)

**Human is Filth** – Massachusetts-based NOISE ARTIST.

**The Human Jukebox** – Grimes Poznikov was an internationally heralded performer on San Francisco's Fisherman's Wharf from 1973-1983. His act consisted of Poznikov staying in ■ "jukebox" (originally a battered cardboard box, which eventually became a wood and canvas construction) and when money was inserted playing music. Song selections were on cardboard flaps and after pressing one Poznikov would, following some rumblings and sound effects, pop out of ■ flap and play the melody on trumpet. Then, with a funny whistle sound effect he would return to the innards of the contraption. How much money one put in determined the length and quality of the song. If photographers tried to take pictures without paying Poznikov would pop out with an ancient mammoth box camera and turn the tables on them. The Human Jukebox would also bait potential coin-droppers with cryptic political invective (partly cryptic because it was coming out of ■ box, partly because he mixed in ■ lot of Sci Fi terminoology). A Jesus lookalike, Poznikov became a dedicated politicized performer in the 60s when he was threatened at gunpoint and arrested for playing "America The Beautiful" outside the '68 Chicago Democratic convention. Originally a Midwesterner (he arrived in SF via Kansas, Chicago, Amsterdam, Czecholovakia, street performing all along the way) Poznikov became a perfect symbol of San Francisco, combining progressive politics (in addition to his confusing political prostletizing, he also was ■ dedicated school teacher to underprivileged kids) bizarre creativity and a genuine love for and service to the city. Note: he usually had to play "I Left My heart in San Francisco." Another Note: He and his girlfriend The Cosmic Cowgirl (a BUSKING street performer who did rope tricks to pre-recorded New Age music) appeared on the Gong Show but were quickly gonged.

**Human Jukebox 2** (see **IRONING BOARD SAM**)

**The Hungry Ghost** - Detroit-based goth/folk/ELECTRONICA ONE MAN BAND. The songs of The Hungry Ghost peek into the mystery of everyday existence and evoke bizarre, unfathomable situations that seem strangely familiar. Music critics have compared him to other artists known for a sense of brooding and darker edge ("imagine Lou Reed produced by Tricky", says one reviewer). Utilizing a bizarre blend of goth/DARKWAVE, folk, trip-hop, and traditional eastern instruments, the ghost pays homage to horror/sci-fi/fantasy movies and comic books. The songs are grounded in reality while taking us on an imaginative journey through our innermost fears and desires. The Hungry Ghost plays everything live, solo on stage - vox, guitar, & laptop/keyboard/sequencer.

Human Beatbox

Human Jukebox

**Hurdy-Gurdy** - Known in France as the *vielle a roue* the hurdy-gurdy is a musical instrument played by turning a crank, and because it is portable and can create several simultaneous musical effects it is perfect for solo buskers, making it one of the most traditional One Mna band iinstruments. It has three to six strings which are caused to vibrate by a resined wheel when the crank is turned. Melody notes are produced on one string, or two tuned in unison, by pressing keys which stop the

string at the proper intervals for the scale. The other strings play a drone note. Some instruments have a moveable bridge, which can produce a rasping rhythm to accompany the tune by causing the bridge to hammer on the sound board. Possibly introduced to France indirectly when the Moors invaded Spain, bringing new instruments, there are records of early hurdy-gurdys going back to the tenth century. The *organistrum* was an early version, so large that one person turned the crank and another played the keys. During the thirteenth century, it was redesigned to be playable by one person, which encouraged use by blind and itinerant musicians. It became known ■ the *symphonia* and eventually as the *vielle* ■ *roue*, which became an instrument of choice for street musicians. The term hurdy-gurdy was coined in England in the eighteenth century. In the early 1960s France showed ■ enormous interest in American folk songs and after French musicians noted how the Irish and English were reviving their own ancient folk traditionsm this rekindled interest in the instrument. Today electronic hurdy-gurdys are availalble.

**Alfred Hurten** – Hurten is ■ Namibian One Man Band specializing in 60s, 70s, 80s, 90s, and Background Music. (WT)

**Danny Hutton** – Hutton is one of the great figures in Bubblegum music because he blurred the lines so perfectly between the worlds of teen idols and kiddie fare. As a major figure at HBR (the record label run by Hanna Barbera, the top TV animators) he released dreamy bubblegum hits under his own name and recorded the music for albums by the Flintstones, Blabbermouth and their brethren. Though all true Bubblegum was the work of creative producers churning out clever music efficiently, unlike the Don Kirschners of the Gum scene, Hutton was able to write, produce and perform himself at an age when he was still young and cute. His audition to get a job on staff at HBR invloved him sitting in ■ room for a half hour and writing songs from scratch. He came up with two, and both of them he subsequently cut as The Bats. "Nothing At All" and "Big Bright Eyes" by The Bats was actually just Danny playing all the instruments and singing all the parts in full STUDIO OVERACHIEVER mode. (JA)

**Randall Hylton** - (See *SONGS TITLED "ONE MAN BAND"*)

**Hyperdriver** - The multi-genre ELECTRONICA project of Steve Munslow, a prolific artist and remixer releasing cd's and tapes through his Beergut Recordings label as well as other independent and DIY labels from around the world. (PK)

**Hypnolovewheel** (see **DAVE RAMIREZ**)

**I AM ROBOT AND PROUD** – LAPTOP artist.

**Idiot Box** – One Man Chicago-based ELECTRONICA act featuring Tony of the duo TV Set.

**IDM** – Short for "Intelligent Dance Music," this refers to a branch of computer programmed ELECTRONICA, often utilizing LAPTOP computers.

**Ill Ease** – Elizabeth Sharp (drummer in indie bands New Radiant Storm king and Skinner Pilot) also records ■ Ill Ease a STUDIO OVERACHIEVER act in which she plays drums, bass, guitar and keyboard. When the act tours she has other musicians play with her, and she handles drum duties.

**Illuminati**- This Roman Catholic theology based **TECHNO ONE MAN BAND** project from Riverside, NY started in the early 90s using an ancient IBM compatible computer- the 286- and a cheap step-writing program to build intricate baroque counterpoint-laden textures that are still light years ahead of anything being made today. The song titles deal with Catholic subject matter, such as "The Consecration of Russia", about the 3rd warning of Our Lady of Fatima that if Russia is not consecrated to her Immaculate Heart by a certain year, all hell will break out on Earth, just ■ it is doing today. Also, "The Arms of the Church", which invites the listener "veni amplector te"- Latin, for "Come, be embraced". The Illuminati spewed forth ■ cassette release around 1997, "A Tribute To The Backstabbers" in which songs by the Buffalo area Farfisa-driven garage band are given an orchestral arrangement and atari sound courtesy of the Illuminati's 286 and its old soundcard. Compositions by the Illuminati have been performed by church choirs in Italy- no lie! (SM)

**Imagine The Band** – New Orleans conceptual rocker who gets on stage and sings his heart out a capella while being backed by music only he can hear and while interacting with bandmembers that only he can see. That is, unless you..*imagine the band!*

**Immaculate:Grotesque** – New Hampshire's Jeff Plummer is ■ NOISE ARTIST who describes his project like this: As time passed song structures faded, sound structures developed and chaos became the prominent focus. After seven years as an artist in seclusion Immaculate:Grotesque was created in 2001. There are no computers, sequencing, presets or midi used in any facit of this project either live or recorded. There are no melodies or dance loops, it is simply annihilation of sound. This is audio terrorism.

***Industial Music*** – A driving form of dark-themed electronic music, often with soulless, inhuman overtones.

**Matt Ingalls** – Bay area clarinet improviser whose avant garde collaborations make him a favorite among those who favor NOISE ARTISTS, but is most notable as a One Man Band/ROBOT ROCK artist for his "computer music," in which he has created ■ robotic improvising collabotor, "C.L.A.I.R.E.."

**Insepultus** - A One-Man Band from Turnu-Magurele, Romania playing raw, but symphonic Black Metal (see *BLACK METAL ONE BANDS*). This project existed from 1998, but it was "frozen" 'til 2001 because Insepultus was involved in other bands, playing guitar for Irkalla (Black Metal) and Mater Hades(dark/AMBIENT). With commitments resolved with those bands he began recording Insepultus material. Live on stage Insepultus uses the computer for drums, bass and Reyboard parts and performs guitar and vocals. Insepultus has been characterized ■ "Varg Vickerns of Romania"! (WT)

**The Intelligibles** – Joe Cannon's Chicago-base done man guitar Band. Joe is currently in a band with another One man band, the JEREMIAD.

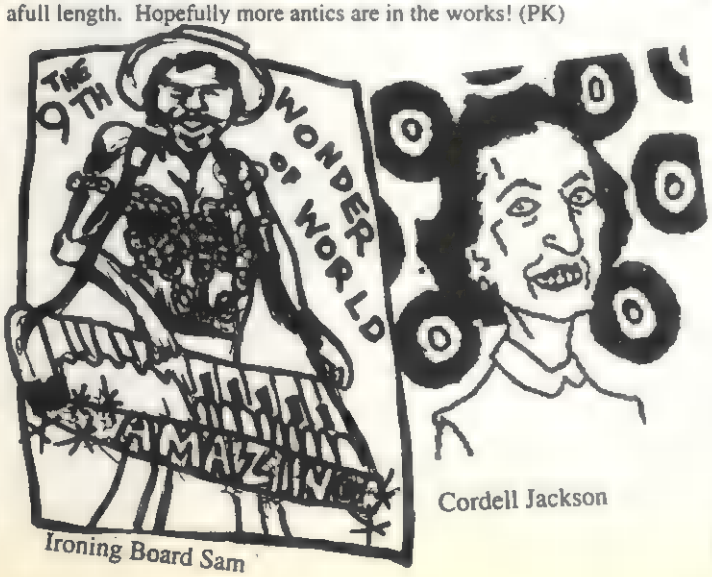
**International Deejay Gigolos** (see **DJ HELL**)

**Interplanetary Assault Systems**.(see **LUKE SLATER**)

***Intuit Museum Of Outsider Art*** (see *OUTSIDER MUSIC*)

**Ironing Board Sam** – Born Sammie Moore in 1939 in Rockhill, South Carolina, Ironing Board Sam has had a career spanning over 40 years, but other than a New Orleans Jazz fest performance captured ■ vinyl in the 70s, and some scattered singles, it wasn't until the mid 90s that he released his first album. A master of many trades beyond his keyboard and vocal skills, Sam designs and sews his own intricate stage costumes. His inventions run from a baby bottle holder to his famous button keyboard. He says he can convert an automobile's gas engine to a diesel engine (and vice versa), and can produce free electricity for an entire apartment complex with ■ machine that has only five moving parts. In the tiny apartment where he lives in New Orleans with his wife, packages of an air pollution control system, a recent invention made of mothball-sized filters for the nostrils, are arranged on boards readfor store display. "I'd go further with these inventions, but they cost ■ lot of money to develop and kind of drag me down financially," says Sam. "Now if somebody were to give me, say, five million dollars and told me to work on them, that would be different. Besides, I've always felt I should be concentrating on music." Young Sam learned to play on his father's pump organ and joined several groups as a teen. He formed his own group and worked small clubs around South Florida. In 1959, he moved to Memphis, where he picked up his colorful "nom de disque." Sam didn't have the regular legs to support his electric keyboard, so he improvised and used an ironing board stand, which he hid with ■ drape. Sam auditioned for Stax, Hi and Chess in the 1960s, but nothing came of

it. Sam played around Chicago for about a year before Earl Hooker got him a lucrative gig at Jimmy Hunt's Lounge in Waterloo, Iowa. After ■ year and ■ half in Waterloo, Sam moved to Los Angeles for five years before returning to Memphis in 1973. Along the way be managed to cut 45 singles for Atlantic, Styletone, Holiday Inn and his own Board label, but nothing caught the public's attention. A year later, Sam's journeys took him to New Orleans, where he got a regular gig at Mason's V.I.P. Lounge on South Claiborne Avenue, then the top Black night spot in town. Sam, billed as "The Eighth Wonder of the World," teamed up with drummer Kerry Brown, and as anyone that saw the duo can attest, put on unforgettable shows. Sam recently had invented the button keyboard. This instrument had two keyboards. The main one looked like a regular organ keyboard, but underneath it had been fitted with guitar strings. The keyboard was fed through a wah-wah and then into an amplifier, which would then produce the sound of guitar, organ, piano or a combination of the three. The bass keyboard was made with 60 stationary upholstery tacks connected to electronic sensors. Sam ran a wire down his arm to his fingers, which conducted electricity to the buttons. The button board produced an electric bass sound, which filled out the sound of the duo considerably. Blues was their staple, but their shows offered total entertainment. Sam would lift the keyboard off its ironing board, strap it around his shoulders and walk through the club as he played; Brown normally ended the night by dousing his drums with lighter fluid and playing while his kit went up in flames. Still needing a big break, Sam decided to become a Super Showman. His first step in that direction occurred in March 1978 when he made plans to play 500 feet over Jackson Square in a hot-air balloon. Sam was going to run cables down to a PA system and an amplifier on the ground while he played up in the clouds. After tacking posters all over New Orleans, the show had to be canceled because it was too windy and the balloon couldn't be stabilized to ensure his safety. Sam's next piece of self-promotion involved a 1,500-gallon tank filled with water. He devised ■ way to play underwater and debuted the show at the 1979 New Orleans Jazz & Heritage Festival, which totally amazed an enthralled audience. "People didn't want to hear live music," said Sam. "They just wanted to play records or the jukebox. I was hurting, so I decided to become the Human Jukebox. I built a giant jukebox that I fit inside with my keyboard and amplifier. I had slots built into it where people put money when they wanted me to play their request." Sam BUSKED in the streets in the French Quarter for several months when fate stepped in. The producers of the television program *Real People*, who put him on the air impressed by his antics By the late 1980s, Sam was playing Bourbon Street clubs with "Little George," a small, battery-operated toy monkey that played ■ ■■■ drum. Sam devised a way to program Little George to play in synch with his drum machine, and he placed him on top of his keyboard so Little Sam actually appeared to be playing the drums along with Sam. The audiences in the clubs thought this was spectacular, so Sam, and Little George, rarely left without a stuffed tip jar. In recent years Sam has attempted a legit recording career, releasing afull length. Hopefully more antics are in the works! (PK)



Ironing Board Sam

Cordell Jackson

**Ironman Mike Curtis** by James Porter - According to the website of Iron Man Mike Curtis, he is the One Man Blues/Jazz Band. According to Iron Man Mike Curtis himself, no such distinctions exist: "I play songs that I like, and I don't care what genre they're in." While he uses set lists when playing concerts, in the club he plays strictly from feel, whether he's working out on originals like "Ugly Woman" and "Rogaine," or harmonica versions of "Billie Jean" and "What's Going On." By his own estimate, he's been working the One Man Band schtick for 37 years. He's definitely one of the most flexible - not many musicians of this caliber stretch out on jazz standards or move freely around the audience (abandoning the drum kit). Nobody told the Iron Man that one-person bands aren't supposed to do that. In another virtuosic move, Curtis must be one of the few harmonica players who can play the instrument in a neck rack without getting that wheezy Bob Dylan sound, which wouldn't sound right on the jazzier numbers anyway.

The Los Angeles-based Curtis started out as a drummer, later adding guitar and harmonica to his repertoire. "A friend of mine learned to play guitar and he was doing pretty good after a couple of months - I figured if he could do it, I could. After I took up the guitar, somebody showed me how to bend a coat hanger into a harmonica holder. I basically learned the two of them together. Later on, I added the bass pedal (a stand-alone unit, without a keyboard but going through ■ sound module). I was just going to use it on maybe one or two songs, sonething to make a little extra noise to fill up the void. It's grown into a full-blown thing where I actually feel more comfortable playing bass pedals than working with another bassist."

Curtis, a member of Mensa (the high-IQ society) and degreed in electrical engineering, has also kept busy playing sessions and gigs with the wide-ranging likes of the Seeds (he's playing guitar on "Mr. Farmer," "Can't Seem To Make You Mine," and "Pushin' Too Hard"), the Syndicate of Sound (bass on "Little Girl"), John Lee Hooker, jazzman Shelly Manne, folk singer Josh White, Bobby Brown, and jump-blues saxist Big Jay McNeely, who Curtis claimed to have backed up in his full One Man Band format. He readily admits to stealing ■ lot from Big Jay - walking the audience, playing on the floor, kicking legs up in the air, etc. However, his broad sense of humor is all his own, having come from a class clown background, as he puts it. This can come in handy even when performing old warhorses like "Mustang Sally" ("all you wanna do is ride around Sally - RIDE, SALLY, RIDE!"), which he dedicates to a woman he "used to date back in 1965 named Sally. She was drop-dead gorgeous, 38 years old - don't take your shoes off." (JP)

**Pete Isaacs**. – A Suffolk, UK-based complete, traditional One Man Band. Teams with caller John Aldous for barn-dance parties.

**Joe Jack L' Homme Orchestre** – Smooth Island Music artist from the late 70s.

**Cordell Jackson** by James Porter (with Jake Austen) - Just mention the name "Cordell Jackson" to most folks and you'll draw a blank. Mention the fact that's she was "the old lady with the guitar in the beer commercial who blew the socks offa that guy from the Stray Cats" and sure enough you'll get a better response. Simply put, 89-year old Cordell Jackson is not the Clara Peller (of Wendy's "Where's The Beef" fame) ofthe Nineties. She's the real thing, and in the early nineties she was the subject of ■ mini media blitz, appearing on David Letterman, MTV and the aforementioned Budweiser beer ad.

The tale began in Pontotoc, Mississippi, where she was raised in a musical family, and soon she started to show some talent on guitar, piano and bass, performing on her uncle's radio show. She continued to woodshed when she moved to Memphis in 1943, and in '56 released her first single, "Beboppers Christmas" b/w "Rock and Roll Christmas" on her own Moon label. The Moon label became notorious among Rockabilly fans for releasing 45's by legends like Joe Wallace, Earl Patterson and Allen Page. who did the original version of the much -covered "Dateless Night" (written by Jackson). An article in Kicks (a brilliant magazine devoted to pre-psychedelic Rockabilly and Garage Punk stompers that Jake Austen and I heartily recommend...you'll ■■■ want to hear another Peter Gabriel record again!!!!) finally brought her tale to light in 1987, along with a brief article in Spin that followed ■ few months later. She's been making appearances with the A-Bones and Tav Falco's Panther Burns, and it's plain to ■■ the woman just can't do wrong.

When we went to see Cordell record a live album for Pravda here in 1993 the most notable thong was that she really can play that guitar (Link Wray fans might wanna take note if you haven't already). The audience response, as Cordell rocked was frantic, but many beer ad fans [illegible] surprised by her intensity ("Oh' you mean she actually plays songs, c'mon, Muffy lets hit the bar). Cordell, in her long white gown and her electric guitar turned up to 10 gave [illegible] powerhouse show! Did I mention she did all this alone and unaccompanied? She's a progressive, solo artist with unusual timing and remarkable presence. I'll just leave the last word to Jake , who said after the show, "We just saw the greatest all girl Punk band in America" More recently she has become a popular folk painter and sculptor, but let's jump back to '93...what follows is our telephone interview with the lady, a few days after her recorded show, direct from Chicago to Memphis:

Jake: Can you tell me why and how you started Moon Records back in the day?

Cordell Jackson: Well I had been making some demos down at Memphis Recording Services, and that is owned by Sam Phillips at the time. And he heard a couple of little songs "Rock and Roll Christmas" and "Beboppers Christmas"- and they're on my compilation -The Fifties Rock on Moon- and he told me he didn't have enough time that particular year to do [illegible] promoting on it before Christmas, so he tells me to come back the next August and well get started on it. Well at that time Jerry Lee Lewis "Crazy Arms" just took off and, uh, them (Phillip's Sun records) being an independent , first hit record, they were having to follow through with it, so he tells me that he's not going to have the time. So I come home and tell my husband "Hey, I'm gonna start at the top!" and he says "What do you mean?" I said "I'm fixing to call RCA Victor and tell them what I want.", and I did and Chet Atkins answered the phone...

Jake: Wow! Was he a polite fellow?

Cordell: Always. And he says "Let [illegible] switch you over to E.J. Himes, the man who handles our custom record sales here [illegible] RCA." And that was fine. So E.J. Himes comes on the phone. I tell him I want to start my label and he said "You and your husband come here and well sit down and get you started." So how come it it's been nicknamed Moon was not anything off of the Sun. In fact that was something I never thought of until someone brought it to my attention in 19 and 79. Mr. Himes told us to go home and [illegible] up with ten names and list them in preference until he could clear a label. Moon label [illegible] from #5.

**Jake: What was #1?**

Cordell: #1 was Dana, that was my young son's name. I had Flame and Fire and I cant remember. That's how it was born. In fact I don't think I came up with the word Moon myself anyways.

Jake: Were there pressures on you being a woman doing something so independent?

Cordell: Well there always is. There still is. You know, they still don't take me seriously, but they watch me like a hawk.

**Jake: Who does?**

Cordell: The major labels. I think everyone watches what I do. They always have. I'm told they do.

Jake: Any statements to make about being one of the original female rockers?

Cordell: The only statement I know is that I don't necessarily term what I do Rockabilly or Rock and Roll. Coming up I was always playing what I'm playing when Elvis was one years old.

Jake: O.K.. Was that dress you were wearing typical of your wardrobe or was that a stage costume?

Cordell: That is one of my T.V. dresses. Someone told me I better dress warm up there and they sure were right. I had my guitar sitting by a heater to get warm enough to play. I usually wear more of a Southern Belle attire but I wore that solely because they told me to go warm. So I had a jacket I could shed or put on.

Jake: You play awfully loud.

Cordell: Now that's all I guarantee, a pretty dress and [illegible] loud button.

**Jake: O.K. Could you answer some of my friends questions now?**

Cordell: Sure.

James: Were there many female guitar players playing when you came along?

Cordell: There [illegible] not any. In fact, I don't remember if you all recall...do you remember that bar chord instrumental that I played maybe next to last? I played that when Billy Bird, and all lead guitar players (were) just playing on one string. That was what I was playing back then. In fact no man would let me get in close to [illegible] microphone ever. I'm not bragging here. And I was fought madly to keep me away from [illegible] microphone. I went around to everything when I got on these talk shows and situations was the only way I could get on T.V. with what I do. That's how hard it was for a woman. I don't know if I'm good, bad or indifferent but if people enjoy what I do it's good for me and it's good for them.

James: I honestly like that. I can look past the obvious beer commercial novelty and older lady yadda yadda and I really like it on it's own terms...hello?

Cordell: Were you asking me a question?

James: Oh no, I was just saying something. What or who influenced the music that you do?

Cordell: Well my father had a band. Just his pickers and uh...Now this was like I was doing this anyways and all these other guitar pickers came along and I liked, now listen carefully: I like Chuck Berry, just for his sound he'd tune on his guitar and his energy, because I play energy music.

James: Yeah! I can tell...It's very obvious! And I like that a lot.

Cordell: (laughs) Well what does it sound like? Is it a bunch of mixture of just noise out there or do you detect the different things that I'm picking out there?

James: Well, what I heard it was mostly, since you were by yourself I heard a bunch of really hard power chords, right, and when you had something to say then you'd solo and jump back to the main melody with the chords, and it sounded rough, but in [illegible] good way. Like, I'm sure you recall a guy by the name of Link Wray, right? "Rumble"?

Cordell: Yeah.

James: That's sort of what it reminded me of, and since I'm a big Link Wray fan, I mean that [illegible] compliment.

Cordell: Well, thank you. It's hard for me to determine, because I'm cutting and clipping and picking with a left handed note and all at the same time and I really don't know how all of that sounds out there to an audience. I don't know of any other woman that comes close to what I actually execute. I think I'm a lot of fun to people. I think my music gives a person a lot of good feelings. Most of all I think I exert the energy and I think they pick up on that. And I do have some pretty hot licks. Now there's a female guitar player there in New York. Uhh...I think the guys [illegible] that headed the band was Axel something. Pretty good picker for [illegible] female *[perhaps she's thinking of Slash from Guns n Roses -ed.].*

James: You appeared on MTV with a female drummer, Merriam Linna from the A-Bones.

Cordell: That's Billy Miller's wife. He owns that-oh heck-Kicks magazine and whutchucall the A-Bones. They're real good friends and I really like them a lot. They play my "Dateless Night". Have you heard that?

James: Yeah, sure. I've heard another version, Tav Falco, you know about that?

Cordell: Yeah...Tav cut it twice.

James: Do you drink Budweiser yourself?

Cordell: I don't drink anything but milk or water. I don't even drink Coke or Pepsi.

James" Have you kept Moon going all through these years?

Cordell: I'm the only company that formed in the 19 and 50's, that was 1956, I didn't sell out nor quit. I'm the only one. I've sold every record I've ever pressed and I'm still selling everything I ever pressed.

**James: Go on, Girl!**

**Tommy "Toes" Jacobsen** – British performer who found fame as a VERY SPECIAL ONE MAN BAND in the late 60s and early 70s when the armless performer demonstrated wizardry at the piano keyboard by playing with his feet. He bacame a fixture in nightclubs and appeared on TV in England demonstrating his amzing foot dexterity.

**Jamaican One Man Band** - Ainsworth Rose is a Jamaican native who has been playing the music of his homeland in the Midwest area for the past eight years. This innovative, extraordinary performer plays two keyboards and a drum machine, complimented by his electrifying singing voice; produces the most exotic Steel Band performance. His repertoire is very extensive, comprising hundreds of Calypso, Reggae, along with his Islandy interpretation of the most requested American favourites. Spontaneous audience participation is the highlight of this One-Man act. His sunny, funny personality is very contagious and pretty soon he'll have his audience in the Jamaican Spirit saying: Yeh Mon!, doing the "Limbo", line dancing to the "Electric Slide", join in the "Calypso Train", doing the "Macarena" and having a Marvelous time. Ask him to do the "Ganja Song," this is one of his original compositions that audiences can't get enough of. (PK)

**Jammaster Jay** – Run DMCs **DEEJAY/TURNTABLIST** refers to himself as "the One Man band" in the film accompanying the Rock & Roll Hall of Fame's touring Hip-Hop museum exhibit. Though he never works as a soloist, he considers the rappers to be vocalists and himself to be the full instrumental back up band.

**Jandek** (Excepted from Seth Tisue's Jandek website: http://tisue.net/jandek/) Who is Jandek? No [illegible] knows. Jandek does not perform live or give interviews; he has never made any public statement of any kind. Nonetheless, there's [illegible] lot to be learned about Jandek just from the records and their sleeves. In this article, I'm going to try to connect the dots, to make the inferences and half-baked generalizations that the records appear to suggest: for example, that Jandek is Sterling Smith is the [illegible] depicted on the album covers is the man singing is the man playing the guitar, that the records' release order more or less corresponds

with their recording order, and so on. But as you read bear in mind what I won't often explicitly mention, the constant possibility that the evidence may be misleading or intentionally deceptive.

Jandek is unlike most anonymous recluses in that he is very prolific: 31 albums since 1978, at least one album every year since 1981 (except 1995) , sometimes as many as seven albums in a three year period (an early-eighties burst of creativity), although since 1989 he's settled down to ■ more or less regular one-a-year schedule.

Not all of his albums are in print. This is something of a tragedy, because with only access to the later albums, you miss out on the epic sweep of the Jandek Saga. Jandek albums are produced by the Corwood Industries record label, which one supposes is his own. Corwood sells Jandek albums ■ bargain prices. Back in the 1980's, you could order a box of 25 of them for $50. Of course, there weren't yet 25 different albums back then, so you'd have to get some duplicates. Later on the price went up to $60. Now that he's switched from vinyl to CD's, you can order a box of 20 CD's for $80. The albums are usually retail for $5-$6 (vinyl) and $6-$8 (CD) when still in print. Writing to Corwood will usually (this has remained true over the years) get you a one page mimeographed or photocopied typewritten catalog. If you are very lucky indeed, there will be a short, cryptic handwritten message scrawled on it.

At least in past years, Corwood quite consistently sent the LP's to college radio stations. WHPK at the University of Chicago still has a complete set. It would seem, however, that these promotional efforts ceased some years ago -- neither WHPK or WNUR have been sent any of the CD's, and no recent ads have been sighted.

Several people report having spoken on the phone with a man whose name is Sterling Smith, and who handles things like orders from distributors, but who categorically denies that he is Jandek and refuses to answer any questions about him. However, one record store employee who spoke with Mr. Smith reports that his voice was suspiciously similar to the voice on the records. So it seems reasonable to assume that Sterling Smith is Jandek. For the sake of completeness, I will mention that two other possible real names have reached me: "Scott Corwood" and "Maurice Jandek" (the latter is probably just somebody's joke on Maurice Sendak).

As for the ■■■ "Jandek" itself, I'm reminded of Ursula K. LeGuin's novel *The Dispossessed*, which portrays a society whose citizens are assigned a name at birth consisting of two random computer-generated syllables; for example, the main character's name is Shevek. There is a company in England called Jandek Kits (6 Fellows Avenue, Kingswinford, West Midlands, DY6 9ET United Kingdom) that produces some kind of amateur radio equipment; can't say if there's a connection. When I was in Budapest last year I saw a big sign on a building reading "AJANDEK" -- perhaps it's ■ Hungarian name? (I have since been informed that "ajandek" means "gift" in Hungarian...) A net search turned up a Heinz Jandek who is a computer programmer at the University of Cologne in Germany, a Rostislav Jandek who lives in the Czech Republic, an Irving Jandek in Woonsocket, Rhode Island, and a Hartmut Jandek who got third place in a sailing competition in Spain in 1996 (way to go, Hartmut! we're all proud of you), so apparently it's not an unknown surname.

Jandek's first LP, *Ready for the House*, is credited to "The Units", but it's obviously a solo work, and the name was never used again. But Jandek is not a hermit: he works regularly with other musicians. An outside vocalist makes her first appearance, on a song on *Chair Beside a Window* called "Nancy Sings" -- we'll call her "Nancy". The following year, a drummer makes his first appearance, on ■ song on *Your Turn to Fall* called "John Plays Drums" -- we'll call him "John". On later albums, particularly *You Walk Alone*, there is clearly ■ second guitarist, but that could always be Jandek overdubbing himself. "John" and "Nancy" are both very important to Jandek's music. The word usually used to describe "John"'s drumming is "primitive", not in the Maureen Tucker steady-pounding sense, but more of an untutored crashing-and-banging sense. He usually sticks to hitting one drum at a time. The introduction of this drumming style on the *The Rocks Crumble* and *Interstellar Discussion* coincides with Jandek's switch to electric guitar and use of a similarly harsh, discontinuous style ■■ that instrument. It's an interesting contradiction: much of Jandek's music is ghostly, whispered, and suddenly out of nowhere comes this horrible racket (utterly wonderful of course) that's closer kin to free jazz.

Here is a thumbnail summary of Jandek's development. The first eight to ten albums are (for the most part) the standard "classic" Jandek: just him and his acoustic guitar, very slow, steady guitar playing, plucked single notes only, melancholy mood. Sounds like folk blues if it sounds like anything at all, but it doesn't really; it's not conventionally based at all, unlike, say, Loren Mazzacane. One common, distinctive pattern is alternating high and low single notes on the guitar (fake counterpoint, kind of). Many, many songs end with a sort of sharp thump that might be Jandek hitting the stop button on the tape recorder, or striking the body of his guitar. *The Rocks Crumble* and *Interstellar Discussion* are the first LP's in Jandek's first electric style: loud but not distorted, clashing, dissonant guitar and drums, very bracing. After that LP, the next three or four LP's in a row are different. They actually do have a good deal of the previous two styles ■■ them, but they also have "Nancy" all over them. (I am conjecturing that the Nancy of "Nancy Sings" is the same woman ■■ the one who sings on these LP's.). Suddenly, the next album, *Blue Corpse* is all acoustic. The overall tone is extremely depressing. The subsequent electric LP's, *You Walk Alone* and *On the Way*, inaugurate a new phase in Jandek's development. His electric guitar playing has definitely shifted towards a style that is more melodic, sounds more like "songs", involves chords and pitch-bending, and owes more to traditional electric guitar playing. Some songs are almost straight blues. The best songs merge the beauty of his acoustic guitar playing with his older, more bracing electric guitar techniques. Jandek's aesthetic is austere, but not perfectionist: he releases multiple versions of songs, cuts off songs by stopping the tape in the middle, and flaunts his disregard for what most people would consider good "singing" (although note that he always sings, he never talks his way through lyrics ■ la Lou Reed). He does have an obsessiveness with regard to his albums (consistency of timing and appearance) and a Pynchonian flair for cross-reference: songs have sequels; lines from songs later become album titles; characters reoccur (e.g. "The Janitor", "Janitor's Dead"). An interesting thing to know about Jandek would be how aware of his precedents he is. On the rock side, I'd peg the Shaggs (totally different aesthetic of course though), the Godz (definite vocal resemblance, plus a similar way of straddling the acoustic/electric divide), early Half Japanese (on Jandek's loudest rock stuff), HASIL ADKINS, and the Tim Buckley of *Starsailor* and especially *Lorca*. On the depressed solo white folk/blues side, there's Skip Spence, Nick Drake, Michael Hurley.

One of the richest sources of speculation about Jandek, after the lyrics to his songs, are the photos on the album covers. They are almost invariably blurry, indistinct, enigmatic.

Jandek's recent work has been solo voice recordings. Other interesting Jandek developments: a jandek tribute CD has been released and a Jandek feature length documentary is shooting.

***Jaw Harp*** (see ***JEW'S HARP***)

**Abner Jay**:- Amazing outsider folk blues artist who according to the liner notes had been playing the songs on a 1974 LP for 48 years at the time of its release. The notes describe him ■■ "a one-man band, hambone and bone player, he plays a six string banjo, harmonica, bass drums, cymbals and sings all at the same time". He has 7 or 8 of private release bizarre one man band outsider folk blues/spoken word lps. His voice is innocent yet as wild, unhinged and insane as his music. The "historical" dialogues that break up the songs ar eremarkable. Check out these liner notes (obviously written by the man himself): "ABNER IS THE SAME TO THIS COUNTRY AS TOSCANNI IS TO RUSSIA, A CLASSIC. THIS RECORD WILL BE WORTH A LOT OF MONEY WHEN ABNER IS DEAD. ABNER SAYS HE IS JUST LIKE OLE BLACK JOE, MY HEAD IS BENDING LOW...ABNER JAY, THE FIRST OF THE ORIGINAL BLACK MUSICIANS. THE ONLY ELECTRIC 6 STRING BANJO YOU'LL EVER HEAR. ABNER SAYS THE ORIGINALS ARE DEAD, AND HE IS HALF DEAD....NOW IT'S BUCK DANCING TIME" An American original.

**Jazzy Jeff** (see ***TURNTABLISTS***)

**Hokum Jeebs** – 1970s San Francisco BUSKING musician whose inventive performance included the multi-instrumentalist playing Can Can music with percussion (and dancing) provided by dozens of sets of wind up chattering teeth.

**Marshall Jefferson** This Chicago DEEJAY/producer/artist is one of the architects of HOUSE MUSIC. The postal worker-turned-producer churned out some of house's earliest recognized classics in "Move Your Body" (internationally known as the house music anthem). He later worked with House super-group Ten City.

**Rick Jeffreys** - Florida ONE MAN BAND FOR HIRE, adept at vocals, guitar, sax, horns, and more. (PK)

**Jega** – Manchester England ELECTRONICA ONE MAN BAND with an ELECTRO bent.

**Scott Jenerik** - Organic industrial NOISE ARTIST known for live performances on instruments of his own design constructed from mechanical hardware and machine parts. Deep, resonant springs, and roaring open gas flames are big parts of his repertoire.

**Skip Jensen & His Shakin' Feet** – Jensen, of the Montreal bands Scat Rag Boosters, The Wrong Doers and The Stack O'Lees has gone the One Man band route. "What is special (I guess) about my one man band project is that on my feet there's ■ piece of wood that I tape on one of my boots, so the sound is very sharp and on the other foot I put ■ tambourine. The sound I try to make with my feet is one like in some gospel songs where you hear people clapping with the music. I play guitar and slide guitar and sometimes harmonica. I liked the sound a lot, because I listen to a lot of non-rock music, more stripped-down stuff-country, blues, old American folk music. Upcoming singles on French, Italian and American labels. Contact: slimzi@hotmail.com (PK)

**The Jeremiad** (see **JEREMIAH MCINTYRE**)

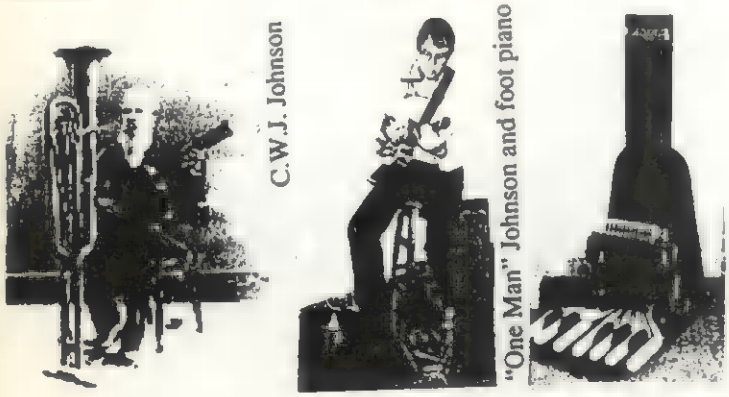
**Michael Jette** - BUSKING Chicago ACCORDIAN player. A street presence since the early 90s.

***Jew's Harp*** - The Jew's Harp is a small musical instrument which is held against the teeth or lips, and plucked with the fingers. Many One Man Bands treasure it for the oddness of its tone. It can be traced back centuries in numerous cultures, (in Germany it's the Maultrommel, which means mouth drum, in Japan it's the Koukin, in Bali it's the Genggong) but many people are hung up on the apparently Ethnic slur name. There seems to be no actual history linking the instrument to Judaism, and more likely "Jew's harp" is ■ variation on the instrument's ancient English name, Gewgaw. The now common term Jaw Harp, while anatomically accurate, is a recent development.

**Jimi The Human** -A Melbourne, Australia ONE MAN BAND icon known for his highly unusual style of performance which includes covers & originals. (PK)

***Jingle Ring*** – Basically ■ tambourine without ■ head, but with the tiny cymbals intact. Used by ONE MAN BANDS and minstrels and street musicians in Olde Tymes.

**Jingles** – A product of the 60s, Jingles was an odd BUSKING musician whose theatrical, costumed presence was a staple of Venice Beach in the 70s and 80s, often working as a duo (Jingles and Frank) as well as by himself. He would do numerous costume changes during a street 'set.' He developed his outrageous act as Wild Gypsy Jingles, a Greenwich Village club performer in the 60s. His resemblance to TINY TIM led to clubowners encouraging him to play up his eccentric side, and the guitarist added musical and non-musicla elements to his act (bells, carrots, pants-dropping). When his mental health suffered because of the audience ridicule he moved to California where his eccentricities were embraced, and he became a helalthier (and more popular) performer. His second signature (after costume changes) was his huge collection of bells, which he would play or distribute to audience members.




**Jingles One Man Band** (a/k/a/ Banjo Tom's One Man band) Is ■ one of the real "One Man Bands" in the world today. A multi-instrumentalist, Tom Nicolson became interested in this rare art during Expo 88 in Brisbane in Australia. Tom is also an Industrial Designer. Designing "The Better Rig" has become an obsession. Lightweight, bright colors, clear sounds, ease of maintenance are the elements that go to make the best rig. Tom's rig has many special features that make music with a minimum effort and maximum effect. Tom can set himself up to play in seconds, he can play and rove for hours. All mechanisms ▬ visible through the bass drum skin, and the audience is mesmerised and entertained by the workings of the rig. Tom, born in Scotland, raised in England and an Australian since 1974 is also a Jazz Trombonist, vocalist, banjoist and humorist. His repertoire of songs is endless; Old English Scottish Irish Australian American German Dutch French and many more Tom has a far more rigid definition than us of One Man Bands. "They must be acoustic, play three or more instruments at once and be mobile." (PK)

**Tomas Jirku** – Czech/Canadian LAPTOP icon.

***The Jitterbug One Man Band Musical Instrument*** - This all tin litho, multi-musical instrument/toy, patented in 1938 by Northwestern Products, St. Louis, Missouri has clicks, kazoo, and a bell base.

**Joel the One Man Band** – Key West, FL Rock act popular with the Spring Break kids. (WT)

**John Greenfield Experience** – Acoustic guitarist John Greenfield for a time added foot percussion to his act to become a One Man Band.

**Charles Wallace Jacob Johnson** – A One Man Band (circa 1890) Johnson was a miner, photographer, musician, dance instructor – and a practitioner of his own musical "one-man band" invention.

**Mark Johnson** –BUSKING Chicago BUCKET DRUMMER.

**Richard Winslow Johnson** (see ***WINSLAPHONE***)

**Robert "One Man" Johnson** - Johnson is from the Midwest, but has relocated to China, where his amazing One Man Band art continues to explore primitive Americna music and multicultural music. Johnson plays guitar, foot piano, harmonica, and high hat. He recorded a series of LPs in the 1970s, has current CDs out, and opened for acts as diverse as Bonnie Raitt, Dr. John, Muddy Waters, Hall and Oates, Phoebe Snow, Captain Beefheart, Mink Deville, Commander Cody and John Hammond. The most exciting part of his act is the amazing innovations of his foot piano, a beautiful instrument fully played with his right foot.

**Wendell Johnson** – Contemporary guitar/piano One Man Band who accepts the OMB tag, but "prefers the term 'solo artist'" (WT)

**Daniel Johnston** - Born in 1961 in Sacramento, California, the youngest of five children in ■ Christian fundamentalist household, Daniel grew to appreciate such artists John Lennon, Yoko Ono, Bob Dylan, David Bromberg, Queen, Neil Young, the Sex Pistols, and especially the Beatles. "When I was 19, I wanted to be the Beatles. I was disappointed when I found out I couldn't sing." While it would be years before Daniel committed his first songs to tape, he began composing at an early age. "When I was a kid, probably nine, I used to bang around on the piano, making up horror movie themes. When I got ■ bit older, I'd be mowing my lawn and I'd make up songs and sing them. No one could hear me 'cause of the lawn mower." As ■ teenager, Daniel and his friends began to record their own tapes and trade them among themselves. He moved to Texas in 1983, working at Astro World, and also recording the seminal tapes "Yip/Jump Music" and "Hi, How Are You?" on ■ $59.00 Sanyo mono boombox. These recordings featured such classics as "Speeding Motorcycle," "Sorry Entertainer," and odes to everyone from "Casper the Friendly Ghost" and "King Kong" to "The Beatles." From there he moved to San Marcos, TX, and joined a traveling carnival show for a spell, selling corndogs. Throughout his career, Daniel's songs and drawings have been informed to some degree by his ongoing struggle with manic depression -- lending an added poignancy to his soul-searching times. His five-month stint with the carney left him in Austin, where he decided to stay. In the midst of that city's mid-eighties music scene, Johnston was ■ definite iconoclast. While he continued to hand out his tapes for free, Austin record stores started selling them; in fact, the became best-selling local releases. Soon,

a camera crew from MTV's seminal "Cuttin Edge" show came to town and all the Austin bands suggested they feature Daniel. His appearance on the show made him ■ minor celebrity. Recognizing the quality of his songs and the purity of his vision, the American underground began to embrace Daniel. Rock acts covered his songs, and the music press both here and abroad began to weigh in with lofty pronouncements of Daniel's artistry. In the spring of 1992, the Lyon Opera Ballet commissioned a piece from New York-based choreographer Bill T. Jones. He delivered "Love Defined" - a 25-minute piece set to six songs by Johnston. (PK)

**Richard Johnston** – Memphis' youthful Johnston plays straight slide guitar, but also ■ home-made cigar-box diddley-bo with two-broomstick neck and a pair of pick-ups, one normal and one bass, hence two amps, with wah-wah and a kick-drum, kick-rigged snare and high-hat, all played barefoot. He has self-released a CD.

**Jon** – Jon is a Japanese women from Kanagawa who plays an acoustic pedal organ and sings songs about her dog in an extremely weird and child-like voice. She has covered TINY TIM, been compared to DANIEL JOHNSTON and really, there's nothing else quite like it. Primitive, melodious, captivating and completely unforgettable. Records for Tzadik. (PK)

**CJ Jonczak One Man Band** - Accordion Polka party One Man band from Pittsburgh. Visit his website at http://www.aim4.com/cjmusic/ to see "Polish Go Go Girls."

**Grandpa Jones** – Louis Marshall Jones (1913-1998) hailed from Kentucky. Already ■ proficient musician in his youth, Jones began to adopt the persona of an old-timer, ■ first to match a voice that sounded older than his years. During the 1930s and early 1940s, Grandpa toured the Northeast and performed on Wheeling, West Virginia's WWVA and Cincinnati's WLW. He came to the Grand Ole Opry in 1946. A regular on the *Hee Haw* television show for many years, Grandpa Jones won Country Music Hall of Fame membership in 1978. His One man band bit that earns him entry here involved his traditional Christmas routine who would perform each December on the Opry: Jones would attach different bells to his extremities, each making a diffent note, then he would shake and stomp and rattle his body so that "Jingle Bells" would be played for the Opry crowd! (PK, JA)

**Howard Jones** - SYNTH ONE MAN BAND who had chart success in the 1980s.

**Sam Jones** – (see *SONGS TITLED "ONE MAN BAND"*)

**Joy Electric** - Ronnie Martin's eclectic synth pop ELECTRONIC ONE MAN BAND has been releasing numerous albums of unique music since the mid 90s. Going solo after recording teenage dance music with his brother, Jason (as Dance House Children), Ronnie has carved a unique niche for himself, making densely layered music that pays tribute to classic new wave era electronic pop and analog synthesizers.

**Jub Jub** *(See HUMAN BEATBOXING)*

**Judas Iscariot** – Norweigian-style BLACK METAL ONE MAN BAND formed by American STUDIO OVERACHIEVER Akhenaten. Through a bizarre intersection of shady politics and vengeful yellow journalism, Akhenaten was recently outed as Andrew Harris, the son of an Illinois Judge. It seems Judge Harris, who received support from the father of Attorney General candidate Lisa Madigan, "arranged" for his sons to donate $25,000 each to her campaign. The Chicago Tribune, who have been on ■ bizarre *Jihad* to make her lose this election, were delighted to realize that Andrew was Judas Iscariot, and to run a photo of her corpse-painted supporter holding a fireball while standing in ■ giant pentagram. They claim the "singer/songwriter" (an insult to a Black metal artist if ever there was one) makes "national socialist-black metal," and is a hatemonger, and this forced Madigan to denounce and donate to charity Andrew's contribution. Personally, I am not sure that his music is genuinely fascist just because the Tribune found ■ watchdog group to say so. Though I haven't heard any of it, from the scary monster titles and imagery I believe that Andrew came to Black Metal from the spooky side, and the cool Viking side, rather than from the supremacist-master-Norse-race side of the music's culture. This is further supported by the fact that the article mentions his master's thesis (which he abandoned because of lack of funding) was on "Saxon Culture In the Romanian Region of Transylvania." This guy was trying to prove Dracula was a Viking...does that sound more like a Hitler youth...or like a Svenghoolie fan? This begs the question, if dad could throw all this money at Madigan, why not fund little Andy's vampire research. The article goes on to state that his political contribution, "would seem to mark a sharp departure from the messages (stated on his website): 'Praise the sons of hell and burn the dogs of god...enter the realm of hatred and blasphemy.'" The Trib really sticks it to Lisa by then quoting her seventh largest donator as having declared "(I) will not support any label, band or person who is not committed to DESTROYING ALL CHRISTIAN MORALITY...(I) will not tolerate any acts of benevolence or good will with the advancement of the christian ideal as an ultimate end." The Harris family claims that Andrew is "in Europe" and unavailable for comment, and all Breath of Night (Andy's label) websites were removed from the web the day after this story broke. So it seems this was all a semi-legal scam for the father to return a favor with a donation while pretending his son was a Madigan supporter. Or maybe this was all a scheme by Akhenten! Perhaps it is Madigan, and this very situation, he refers to on his album *Dethroned Conquered and Forgotten* in the song "Benevolent Whore, Dethroned for Eternity." (JA)

Judas Iscariot

**Junior** – Don Schweiger, Jr., guitarist-drummer-singer-ELECTRONICA musician, is ■ member of the band Stereo Sedative. Recently as ■ side project Schweiger has become the ONE MAN BAND Junior, playing live and recording DRUM AND BASS/Synth music using drum machines, sequencers, modules, samplers, synthesizers and vocals.

**The Kallikak Family** - An experimental folk music machine by Andrew May 23rd 2007 Peterson. Other descriptions: "Similar to the Microphones in his combination of tape loops, drum machine beats, and hissing static with acoustic folk, Peterson's wavering voice betrays an authentic emotion lost to more polished singers" The Kallikak Family live show features Peterson playing acoustic guitar and other instruments, accompanied by his four-track cassette tape machine, which plays beats and noise. Songs often develop a spontaneous sense of randomness, despite playing along with pre-recorded material. Sometimes Peterson's performance is even comical. The Kallikak Family can be heard on "Internet" at http://musicians.uchicago.edu/band/kallikak_family, and emailed at

"email@uchicago.edu". Andrew May 23rd 2007 Peterson, as a person, is a bastard.

***Karaoke Acts*** - One interesting variation on the One Man Band is the Karaoke Act. Certainly performers have for years sung to back up tracks to save money on bands, but with the advent of Karaoke, the concept resonated differently with audiences, and suddenly it was ■ new cultural reference for experimental or creative acts to work with (see HONKITONKIOKE, WORLD *PROVIDER, ALLAN GILLETTE).* The Japanese word 'karaoke' comes from 'kara' meaning empty and 'oke'(short for okesutora) meaning orchestra. Rather than including both vocals and music, karaoke tracks only have the music. The vocals are provided by a live person (not ■ professional) who holds a microphone and sings while following the words displayed on ■ screen or in a book. While most people agree that it started in Kobe, the origins of karaoke are obscure. One story claims that ■ snack bar owner, when a performer failed to appear, put on tapes of music and asked people if they wanted to sing. From such insignificant beginnings, karaoke has spread, not just throughout Japan, but also throughout the world and the term 'karaoke', while pronounced differently, has been accepted into common language usage. From it's early origins on tape, karaoke moved into CDs, finally incorporating videos and graphics along with on-screen text prompts for those unsure of the song words. The fad spread into bars and restaurants and, even if the person singing wasn't very good, they were applauded at the end. The first real revolution with the technology came with the development of home karaoke sets which meant that you could sing at home whenever you wanted. Unfortunately, one side problem of the karaoke sets was the noise as Japanese houses tend to be close together and not well insulated so, the Karaoke Box was developed. Karaoke boxes were initially built from converted freight cars as soundproof places where you could sing really loudly if you wanted to. They soon became popular and were put up where ever there was space in both rural and urban areas. A good place to practice if you felt your singing wasn't quite up to human consumption! Japanese people not only sing Japanese songs, but also Western songs. Popular songs are those by Elvis and The Beatles although more modern songs are now available. This is not just to sing something different but, without realising it, they are practicing their English skills! The same works in reverse with many foreigners studying in Japan able to sing Japanese karaoke songs. It's ■ good way of surprising Japanese friends.

**Ernst Karel** - Ernst creates sounds ranging from fragmented pitch material to dense electrical sonorities utilizing primarily analog electronics and/or trumpet. A frequent collaborator in the Chicago electronic/improvised/ new music scene, he has recorded/performed with numerous musicians including Olivia Block, Bobby Conn, Kevin Drumm, TV Pow, and Blowhole. Recently, Ernst made one of a rotating series of sound installations currently playing in M.W. Burns' Sound Canopy project in downtown Chicago. (TB)

**Karlheinz** – Challenging Massachuseets NOISE ARTIST.

**Kasso** - The side project of Claudio Simonetti, who was a member of the band Goblin (Prog-Electronic artists famed for Dario Argento soundtrack work). In stark contrast to Goblin, Kasso was an ELECTRONICA ONE MAN BAND that was breezy, quirky and aimed squarely at the dancefloor. Kasso notched up the classic tunes "One More Round" and "Walkman" in 1981, milestones in the Italian (and global) dance scene.

**Rennie Kaufman** – Michigan-based keyboard-centric ONE MAN BAND FOR HIRE.

**Kayak** (see *SONGS TITLED "ONE MAN BAND"*)

**Thomas Jefferson Kaye** (see *SONGS TITLED ONE MAN BAND*)

***Kazoo*** – The Kazoo is an instrument that is ■ favorite amongst One Man Bands because it requires no hands to play it, leaving your appendages free for other soundmaking. Though novelty kazoos with trombone slides or flute-like holes exist, the holes and slide do nothing to alter the sound. A kazoo is a tube with a hole cut into its wall and a vibrator over the hole, the vibrator standardly being made from a membrane of lamb stomach. The kazoo is played not by blowing but by humming or "singing" into it, with your voice subsequently filtered through the vibrator and out the hole. With practice one can make a kazoo sound like a trumpet or saxophone. The kazoo debuted in wooden form around 1904 and by 1915 the standard metal model was being produced, by the Kazoo Company of Eden, New York. Plastic kazoos are also produced, but they do not function at a level a musician needs because the plastic vibrates and the sound is hard to control. (WT)

**Kazoobie Kazoo Band** (see **RICK HUBBARD**)

**Buster Keaton** (see *THE PLAYHOUSE*)

**Keen** - Keith Dukavicius spent the late 80s and early 90s in the Chicago rock band The Nameless, before turning towards 4 track One Man Band bedroom recordings (see ***BEDROOM BANDS***). Originally recording under the name Fringe (dropped because of copyright problems), Keith became Keen, maker of moody, satirical, clever music on many instruments. Keen has released several albums, and also works on music for the theater. (JA)

**The Keith Walsh Experience** - The Keith Walsh Experience (KWE) began in Lynn, Massachusetts, in 1995. "I was listening to lots of belly-dancing vinyl and crusty world music unearthed from pathetic thrift shops in Lynn." The little 1980s German band Trio was also ■ huge, primal influence. "Honestly, I felt that if Trio could do it with three guys, I could do it by myself." From a spagetti-lid-tapper, to an old bass drum, a miniature Mexican guitar, to a refrigerator crisper for a snare...the KWE has grown to a twelve-piece electrified monster. After relocating to Los Angeles during the summer of 1998, the KWE recorded three no-overdub albums, 'Rare Documents' (1999), 'Out of Actions' (2000), and 'Modal Universe' (2001), but it is as ■■ amazing live act KWE shines. (PK)

**Bob "Git It" Kelly** - Born in 1935, in Fort Worth, Texas, Kelly came from a musical home and learned to play saxophone before he was in first grade, and took up guitar while still in elementary school. By the time he was in college he was a full-fledged Rockabilly and was soon playing the "Big D Jamboree" and college dances. Ed McLemore, who managed Gene Vincent played some of Kelly's tunes for Gene, who recorded "Git It" and "Somebody Help Me." Unable to get his own recording contract, after college he tried his luck in L.A., and got ■ job recording other people's demos for Lee Hazelwood at Imperial. He recorded his own demos, which led to spots opening for Jackie Wilson; Big Jay McNeely, Bobby Day and The Satellites; and Johnny & Joe. He worked ■ pirate at Disneyland while trying to plug his songs, but eventually headed back to Dallas, where he became a DJ, opened a recording studio and returned to the Big D Jamboree. He put together a vocal group, Expression, in the early 60s and did some B-movie soundtrack and acting work. Eventually his professionalism led to lucrative live Nevada stints. Though no recording contracts ever worked out, Expression made good money there as a live act until 1980. Since 1984, Bob Kelly has been ■ One Man Band, doing a mixture of old rock ("Rockin' Robin" "Summertime Blues"), pop ("Jump, Jive And Wail"), and country ("Amarillo By Morning"), along with his trademark tune, "Git It." He plays Fender Strat and Ovation Electric Acoustic Guitar, Fender Bass, Martin Alto and Conn Tenor Sax, MIDI and Keyboards, and calls himself the One Man Band Extroidaniare. He has been inducted into the Rockabilly Hall Of Fame.

**Charles Kelly's One-Man Band** - Kelly teaches English in Japan. His first set of bass pedals (a *FOTDELLA* variant) were made from cutting up an old electronic organ. His right foot sometimes plays a hi-hat, sometimes ■ snare. Charles Kelly sings and plays harmonica, guitar, kazoo, foot bass & hi-hat. He also plays banjo, accordion, and assorted other instruments. Charles Kelly often performs at Bottom Line Bar & Grill in Nagoya, Japan. (PK)

**Will Kemp** (see *PREHISTORY OF ONE MAN BANDS*)

**Lee Kennedy - The One Man Party Band!** - South Lake Tahoe, California based ONE MAN BAND FOR HIRE has been perfroming since 1985. Named 'One of the most popular lounge acts in Nevada' (Fun & Gaming Magazine, Aug, 2001) Lee has developed a unique one man show with over 600 songs in his show. His repertoire includes Country, Rock, Blues and Top 40. (WT)

**Stacy Kidd** - Contemporary Chicago HOUSE MUSIC artist/DEEJAY known for tweaking disco samples and TV soundbytes to create novelty dance records.

**Kid Koala** – Eric San is Canada's greatest TURNTABLIST.

**Kid Lucky** – New York HUMAN BEAT BOX/URBAN A CAPELLA organizer and activist. He is a collaborator as well a s a solo artist, working with Not4Prophet of the group RicanStruction as Renegades of Punk.

**Kid 606** – San Diego ELECTRONICA/LAPTOP iconoclast/goofball.

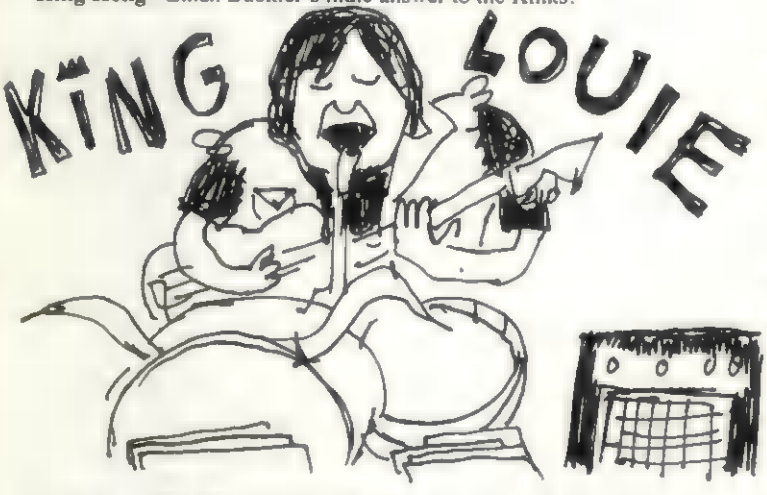
**John Kiley** (see *BALLPARK ORGANISTS*)

**David Kilgour** (see *BEDROOM BANDS*)

**Killa Kela** – An excellent HUMAN BEAT BOX.

**KingArthur.com Band** – A One Man BEDROOM BAND, associated with a website that's hard to explain, has recorded a sort-of soundtrack to the site, "A Royal Wallbuster." From the site: "Though it was performed by one human, it transpired through two spirits -- one in Russia and one in America. Is it fact or is it fiction? Instruments include: keyboards, guitars, flute, sitar, percussion, xylophone & voices."

**King Kong** - Ethan Buckler's indie answer to the Kinks!




**King Louie One Man Band: The One Man Band is (Not) Breaking Up** by Sam Soule

*Framed by a shaggy Prince Valiant-style mullet, the right cheek of Louie Bankston's moony baby face winks in slight tremor as his small mouth parts into a kittenish grin. Topic of conversation: All-You-Can Eat Sushi.*

*"Brah," says King Louie, " I've got a strategy. You unwrap the sushi and take out half the rice. Then you can eat twice as much."*

*I think I'm stunned.*

*"Really, donkey. It works."*

After years of playing in a string of noteworthy band in his hometown of New Orleans, LA, Louie Bankston, aka King Louie, took a musical background steeped in country, punk, rock and r 'n' b and in 1999 built his first one man band. The result? A brilliantly crude blend of gospel spirtuality, bayou wit and punk-bred chaos that many note as similar in style and instrumentation to that of HASIL ADKINS and REVEREND LIGHTNING BEATMAN; Louie's music differs in that it is purely gimmickless and absolutely sincere. It doesn't matter if the song is about stinky feet, cabbage, fat women or Jesus, King Louie One Man Band is Louie Bankston, teetering on the verge of being unhinged, exploding and shining on the edge of personal revelation.

The King Louie One Man Band live show is like a physically literal translation of the music. Louie sits there on stage armored by his one man band, well, it's quite a sight: crazy page boy haircut, jean jacket vest with heavy metal patches, no shirt, fat gut just hanging out all over the place, spitting, snorting, ad libbing and restructuring, tearing shit up and letting the light shine down. Man's got an act like no one.

But I should 'fess up. Since he left New Orleans for Portland, Or in May of 2000, Louie has been a personal friend. I've had the pleasure of interviewing him several times, releasing his debut CD, binging with him recklessly around town and touring with his one man band in the South. My opinion of the man is highly non-objective. As far as I'm concerned, donkey is the real thing; I just never suspected the real thing had the power to kill me, or, at the very least, knock a nugget sized chip out one of my front teeth.

As I write, Louie and his girlfriend "Choo-Choo" are making plans to head back to New Orleans in the next few days. In light of this news, I've taken more than a few moments to reflect on the time I've spent with Louie.

One thing I'll never forget is a phone call I received from Louie some time last year when his world was seeming particularly fractured, a condition, one could assume, that would not be exactly unfamiliar for any individual who dedicates his life to playing six instruments at the same time.

"Brah," Louie said in a very small voice, "the one man band is breaking up."

Of course, it didn't. And of course, it won't. No matter how shattered his world gets, King Louie One Man Band will persevere. The guy is like a living Southern Gothic absurdity, a character ripped from the pages of unwritten Flannery O'Conner: *A Good One Man Band is Hard to Find.* In King Louie One Man Band the man, the band and the music are all fucked up and wonderful together, and Louie Bankston will never let that fall apart. And it is on that note that we join a conversation I had with King Louie recently in North Portland's Paragon Lounge.

**Why is the one man band so important to you?**

Because it's all myself. Because I write all different types of songs. Some of it's storytelling. Some of it's funny, comical stuff. Some of it's like inspirational, could be considered religious, could be considered self-inspirational thoughts that you fumble with from within. It's just really personal. It's all my own and it's something I can call all my own. That's what's really fun about it, and that's what can be really frustrating about it. Because I really take it personally.

**Let's give your background a once over. Where and when were you born and what did your parents do?**

I was born in 1970 in Marrero, LA. My mom was a cajun country girl who moved to Layfayette because she wanted to move to the big city. My dad New Orleans kid, hardware man, helicopter pilot, Vietnam Vet and motorcycle rider all of his life. When I was just a little baby I would hold on to his gas tank just cruising around. When I was old enough to hold up a motorbike, I got my first one.

**Now your parents divorced, right?**

Yeah, my parents divorced ten years ago. Mom got the hardware store. Dad gets a weekly paycheck from her to stock shelves.

*Louie explains he grew up in towns outside of New Orleans like Marrero and River Ridge and spent his teenage years Harrihan.*

**How far did you get in school?**

Eighth grade. I just said fuck it. I couldn't pay attention. I went to ninth grade for maybe two months and I couldn't pay attention. I physically could not sit at a desk and pay attention. It mentally and physically pained me to sit at a desk. I cannot stand listening to people talking at me. It drove me nuts and I think that's was my first mental meltdown. It was a really crazy, tragic and awakening experience. I just said fuck it and I quit school."

**Then what did you do?**

Put together lawn mower motors for my mom. Worked in the hardware store. Then I got fired. Worked at Pizza Hut where I almost assaulted manager with a pizza pan. Then I went back to the hardware store and work there for many years.

**How did you become a muscian?**

I'd always liked music and wanted to play music since I was a little kid, like rock 'n' roll and rock. My dad is like ten years older than my Mom and he's always listening to 50's stuff. My mom's a child of the '60's. She got to see a lot of Cajun stuff and swamp pop stuff. That was really cool. When I was a teenager I was really into hardcore music and skateboarding so I was really into the bass because to me it is the bass guitar that really drives hardcore music. Then when I got a little better I went to the guitar because the guitar is a lot easier than the bass, you just got to do more rock 'n' roll stuff.

**What are some of the significant bands you've been in and why?**

Jerry and the Bastard Makers, basically, New Orleans first ever Johnny Thunders, Richard Hell, New York Dolls rip off. We weren't really that original, but we were the only people who came out to say, hey, this existed. At the time we were opening up for bands that were just playing political hardcore. They laughed at us. I don't know, it meant a lot to me because were the first to do it. It was kind of like education for us and for everyone else who had never heard it before.

I learned how to play drums in the Royal Pendeltons. I wasn't too creatively involved in the band. They let me do what I wanted and got to play a few songs. Those guys aren't garage, they're r 'n' b, and they really taught me something.

During the end of my time with the Royal Pendeltons I started the Persuader to get back to playing punk but use the r n b I had learned with the Pendeltons, amplify it and just have fun. The way the Persuaders came off was represenative a lot of hatred that in my life at the time. It was something that kind of needed to happen. That lasted two years almost to the day and then I started King Louie One Man Band.

**Why a one man band?**

I'm really influenced by small towns, fried food, rooster fights and stuff like that. I just have this backdrop in my mind, putting that all together and and then mixing in all the bands I've ever been in. I like traveling and I literally want to be able to do it when I want, just in my car and do it when I want.

*Aside from King Louie One Man Band, Louie has been leading 10-4 Backdoor, a three guitar onslaught of Southern rock and up tempo punk. This year a collaboration with Eric Oblivian and Jay Reatard called The Bad Times was released. Recently, Louie's worked with Portland's very promising "Bay City Rollers of Punk" the Exploding Hearts.*

I met the the Exploding Hearts right about the time they were starting to do shows together. Adam (lead singer) and I wrote songs together, that were really good songs. I was in the band officially as a keyboard player but I'm just not good at keyboards. I'm way better at songwriting, so I was willing just to step aside and let those guys go ahead and do the best thing they can do.

**Why did you move to Portland in the first place?**

Let me put it this way. Some people move to New Orleans and they bottom out in three months. I had lived there my whole life.

**So why are you now heading back there?**

I don't want to. I like Portland. It's just a matter of survival. I do alright in the summers here working at Oaks Park operating the ferris wheel. But I just can't find work in the winter. In New Orleans I can work at my mother's hardware store. Eventually, we want to get to Memphis. Then next summer, go back to Portland.

**As the one man band, what have you done for touring?**

I've toured Europe once. I done the mid west, right after I started the one man band. Then I went out west with the Magilicuddy's and back. I New Orleans for Mardi Gras this year. Then I went back with you this spring and did a run from Memphis to New Orleans.

**What exactly is the instrumentation of your one man band these days.**

Cowbell, first foremost, most importantly. I'm on my second cowbell now. The first used to have a stick coming out of it. Now I've this stick that's kind of bent in half so that when you hit it it makes the sound of two cowbells at the same time. It's kind of like double-bass cowbell. Then there's the harmonica, which I'm getting better at. Then there's the guitar, which is all dysfunctional hillbilly, and I do alright with that, too. Then there's the bass drum. And the coffee can and maracas. I can play both of those at the same time by turning my foot to the left and just rocking back and forth I can hit both the pedals, or I can play them individually.

**So, you actually had to construct a good deal of your equipment?**

Pretty much all of it. The past few one man band incarnations have been like an old bass drum I drilled the hell out of and put stuff on. I would actually like to get something more unique, maybe for the recording of my second album, maybe like the inside of a dryer, just the round barrel of dryer, and make my own drums heads so you get the bass drum sound with a really hollow, steel drum, kick bass... I don't know... sonic boom.

**Back to the cowbell. Around the time of "Jesus Loves My One Man Band" you coined the term Cowbell Rock in reference to your music. Explain that.**

The cowbell is in rock 'n' roll, and even before rock 'n' roll, it is the instrument that has always driven the beat. If you listen to all that old Western Swing stuff, those fills are done with cowbells, whether it was in a kit or whether it was one person standing around hitting it. What I want to do is take that to the next level and be a cowbell player. There have been many great cowbell players. I can't remember all their names. Mountain was agreat cowbell rock band. Tommy Lee from Motely Crue, of course--he innovated things with the cowbell that not many people have. I just want to be among the greats as far as the cowbell is concerned. I want to innovate the instrument.

**Since I known you, you've put on considerable weight. King Louie One Man Band will never break up, but might it split up?**

Yeah. I noticed I was just getting fatter and fatter and was just like, fuck it, you know. I like to eat and I'm not going to worry about it. I noticed I was getting some stretch marks on my side and then I guess it couldn't stretch no more and I was like, fuck, I'm bleeding. I literally got so fat that I split at the sides. Which could probably only happen to me.

**Let's talk about a few of your famous pre-occupation. Fat women?**

First of all, there is nothing wrong with skinny women and everybody's got to fuck a skinny chick sometimes. You can't go through life not having sex with skinny women. Fatty's look better, I think. They feel better. There's more. I do believe more is better.

**Greasy food?**

Man, that stuff tastes so good but I really do try to stay away from it now, especially after I split. Believe it or not, I'm kinda heavy but I'm a few pounds lighter than when I split. I think if I did the greasy stuff--fried crustacean, or shrimp or crawfish or all things I like--I think I would split and I don't want that to happen again.

**And finally, Jesus?**

Jesus was a great person. I see a lot of people walking around making anti-religious statements to organized religion and they're using Jesus with thorns and an "X" through his face. I think they're missing the point. If they have a problem with the business of it, or religion itself, hey should target the people directly involved and not someone who was a good person, who--whether he existed or not--you can take teachings and make better things. I mean, you think I don't get mad sometimes and want to strangle someone to death? But Jesus wouldn't do that. So I'm not going to that. And before I really discovered Jesus, I might have done that a few times. He's really just changed my life in a lot of ways.

*Upon returning to the South, King Louie One Man Band intends on recording its second full length to be titled "Chinese Crawfish," a release Louie believes will be comprised largely of story-songs. Best of luck, brah. That was a lucky punch.*

**The Kinks** "Do It Again" – This music video has Ray Davies as a One Man Band in a subway..(MH)

**Timo Kinnunen One Man's Band** – Finnish guitar, keyboard, and electronics based lo-fi One Man Band . Has a number of MP3s on the web.

**Kirihito** – Genius Japanese NOISE ARTIST/noise mangler.

**Rob Kirk** – Australian ONE MAN BAND FOR HIRE/sequenced solo artist with an extensive set list.

**Rahsaan Roland Kirk** – Kirk (b. Columbus, Ohio 1936 - d. 1977) is perhaps the most respected simultaneous multi-instrumentalist, making his name as a sometimes revered (sometimes ridiculed) Jazz giant. Blinded at birth, he studied saxophone and clarinet at Ohio State School for the Blind. At sixteen he dreamed he was playing three instruments at once, and the next day went to a music shop and tried out all the reed instruments. He was taken to the basement to be shown "the scraps", and found two archaic saxophones which had been used in turn-of-the-century Spanish military bands, the stritch and the manzello; the first is a kind of straight alto sax, and the second looks a little like an alto, but sounds more like a soprano. Kirk took these and worked out a way of playing them simultaneously with the tenor sax, producing three-part harmony by trick fingering. As there were often slight tuning discrepancies between the three instruments, the resulting sound could be harsh, almost with the characteristic of certain ethnic instruments, and this gave Kirk's music an added robustness. He also used sirens, whistles and other sounds to heighten the drama of his performances. He made his first album in 1956, but it went virtually unnoticed. Then in 1960, through the help of Ramsey Lewis, he recorded for the Cadet label, and immediately caused controversy. People accused him of gimmickry, and Kirk defended himself, saying that he did everything for ■ reason, and he heard sirens and things in his head when he played. He was, in fact, rooted very deeply in the whole jazz tradition, and knew all the early music, including the work of Jelly Roll Morton (and Fats Waller) in which sirens, whistles, car horns and human voices had figured to brilliant effect. For Kirk, jazz was "black classical music", and he steeped in its wild, untamed spirit; in this he was "pure" - there were virtually no discernible influences from European classical music in his work. Kirk suffered a debilitating stroke is 1975, but miraculously continued to perform until his death in 1977. (PK)

**Kittycraft** – Pamela Valfer's one woman project Kittycraft is generally placed under the "indie pop" umbrella but only by default. Her singing and guitar playing have as much folk as anything else and her dance-flavored drum tracks—sometimes live, sometimes looped, depending upon the record—have more hip hop than coffee shop. (MF)

**KK Dirty Money the Man** – Michigan based Blues Punk guitar based One Man Band. Has expanded to an actual multi-member band.

**Kleenex Girl Wonder** – Graham Smith's STUDIO OVERACHIEVER pop act.

**Klik99** – Boston ELECTRONICA/NOISE ARTIST who combines elements of IDM and harsh noise.

**Chris Knox** (see ***BEDROOM BANDS***)

**Cub Koda** – Brownsville Station/goof-rock journalism genius also did some amazing multi-track STUDIO OVERACHIEVER recordings.

**Komafuzz** –NOISE ARTIST from Southern California who utilizes guitar, tape and feedback manipulations.

**Kool Herc** (see ***TURNTABLISTS***)

**Reed Kotler Music** (see **TRAN TRACKS**)

**KraeonZ** – Bostonian David Watson's NOISE ARTIST act.

**Lenny Kravitz** (see **STUDIO OVERACHIEVERS**)

**Krysar** (see **PIED PIPER**)

**K2** - The King of metal junk NOISE ARTISTS in Japan. His noise is mixture of collage cut up and harsh and technoiz. And sometimes does POWER ELECTRONICS with his own screaming.

**Max Laigneau** (see ***ONE MAN BAND ART***)

***Laptop Music*** – Laptop Music is an emerging artform where ELECTRONIC musicians completely program and perform music on their laptop computers. One of the oddities of the medium is that it is also a live music genre; laptop artists perform concerts all the time despite the visual limitations of the "act." On NPR Will Hermes compared watching ■ band performing live with a laptop to watching the grass grow. While there may be some visual limitations, here are no real limits on style in laptop music, as AMBIENT, NOISE and frequently IDM are all perpetrated on keyboard and mouse.

**Charles Lareau** – Omaha based NOISE artist with several bands, Das Torpedoes (minimal electronics/Ambient) and Voost Viszt (home recordings of ramblings and actual songs occasionally).

**Bill Laswell** - Bill Laswell isn't just a One Man Band... he's a one-man record label. At one point in the early 90s, Laswell's output became so prodigious that it actually took two labels – Axiom and Subharmonic – working full-time to keep up. A talented bassist whose earthy, reggae-inflected grooves are surpassed only by his production acumen, Laswell has dabbled in everything from hip-hop to Egyptian pop, working with a dream team of collaborators including Bootsy Collins, Shabba Ranks, Sly & Robbie, John Lydon, Simon Shaheen, Bachir Attar, and enigmatic shred-guitar virtuoso Buckethead. Best known as either the bassist of Gong or the producer for Public Image Limited's, Laswell has since garnered a devoted cult through his armada of cross-cultural, all-star side projects. Laswell's bands and productions overlap to an extent where it becomes difficult to tell a Laswell solo project from a Laswell-led band or a Laswell production of someone else's album. But there are a few projects that are definitely 100% pure Laswell (or close to it), such as his influential drum-and-bass outing *Oscillations* and (EH)

**Sid Lavarents** (see ***Multiple Sidosis***)

**Anton LeVay** – in additon to being the founder of the Church of Satan and a wax figure in San Francisco's Fisherman's Wharf wax museum, LeVay was a carny who played organ in the circus and eventually released recordings of his dramatic organ music.

**Dan Lawrence** – MIDI-based ONE MAN BAND FOR HIRE from New Jersey, plays everything from Sinatra to today's contemporary hits. (PK)

**Gary Lawrence and his Virtual Quintet** - A Unique One Man Band and computer-generated combo presenting music in the George Shearing Manner featuring Gary Lawrence, piano and vocals, accompanied by Bass, Drums, Vibes and Guitar. Gary Lawrence, well-known in south Florida as an outstanding pianist, bandleader, vocalist-entertainer, for over 30 years, formed The Virtual Quintet to provide the musical quality of a 5-piece combo with the economy of a One Man Band. The Virtual Quintet is patterned after the unique musical approach of the George Shearing Quintet. By combining piano, guitar and vibes, Shearing created one of the most readily-identifiable and widely-imitated styles in the history of music. Gary Lawrence has brought back this wonderful sound and has made his music available to condominiums, country clubs, ballrooms, recreational facilities and private parties. The quintet's special music is also appropriate for clubs, festivals and concert venues. Lawrence has accomplished his goal -- delivering quality music at an extremely reasonable cost! (PK)

**Brian Leary** – The Southern Californian began his career mastering a variety of instruments and was prepped for ■ career as a One Man Band/**STUDIO OVERACHIEVER** when he met Elvira Corral and created the alternative band Polyphemus.

**Robby LeBlanc** – Vegas ONE MAN BAND FOR HIRE.

**Ledenhed** – San Francisco ELECTRONICA ONE MAN BAND with traditional Pop leanings.

**Lederhosen Lucil** - Montreal's Lucil is a 1-woman Yamaha pop/rock/ska/rap/country/carnival music mistress! She wears lederhosen and sings songs in French/English with her two lovely Yamaha's. (PK)

**Legendary Stardust Cowboy** - The Legendary Stardust Cowboy has been known to make people do strange things. Like sign him to ■ recording contract. Major labels aren't receptive to weirdness; they're in business to make money, not scare customers. Yet it was Mercury Records who propelled the Legendary Stardust Cowboy (a.k.a. "The Ledge") into the marketplace. In 1968, the label released his 45 rpm single, "Paralyzed" -- ■ blast of Texas no-fi wreckage, two-and-a-half minutes of Indian whoops, rebel yells and caveman cretinism -- that forever staked this unforgettable vocalist's claim to fame. The acquisition of this pan-galactic buckaroo might have occurred during some Mercury exec's weeklong bender, or during an A&R veep's peyote peak. Artistically – and psychologically -- the Ledge comes across like someone who drove through the carwash with the top down. This bedlam-prone prairie dawg earned notoriety for his uninhibited howling and utter vocal abandon, oblivious to such quaint notions as euphony, rhythm, and restraint. His oral artistry consists of the astonishing number of ways he can emit musical sounds -- without actually *singing*. Besides the rebel yell, the Commanche war whoop, and hog hollerin', he's mastered elephant cries, birdcalls, frog croaks, and a menagerie of jungle squawks. The man wails, cackles, and belches; he grunts, growls, and taunts. When the Ledge goes *mano* ■ *mano* with a song, melody goes home with a bloody nose every time. Despite his hyperactive exuberance -- bellowing like he's just been goosed -- the Ledge isn't threatening or scary. His "singing" voice is ■ friendly baritone, his vocal chords slightly constricted. Imagine ■ kiddie-show host whose jockey shorts are too tight. Yet the Ledge speaks in a warm tenor, up in fellow Texan Ross Perot's register. (The comparison stops there.) There's ■ lack of attitude in his personality and lyrics, which are imbued with self-deprecating humor. He's lived life as a musical outsider, and been reminded often enough that his "talents" are not welcome in some quarters. The Ledge's records are sheer fun -- if you're ready for a wild ride. "Paralyzed" was described by journalist R.J. Smith as "one long woof of defiance that sounds great at any turntable speed." Along with creek-rocker HASIL ADKINS, the Ledge provided stylistic threads for cowpunk and psychobilly, inspiring such voodoo-tinged twangers as the Cramps, Meat Puppets, Butthole Surfers, and Raunch Hands. His more celebrated fans include Brooke Shields and Elvis Costello. Among the Texas roots posse, the Ledge is beloved by Butch Hancock, Jimmie Dale Gilmore, and former school-chum Joe Ely, all of whom proudly call him ■ friend. Ely, in fact, considers him "West Texas' greatest jazz musician." Before he adopted the guise of the Legendary Stardust Cowboy, he was Norman Carl Odam, born September 5, 1947, in Lubbock, TX. In school, he distracted himself by scribbling poetry and short stories. He also began developing highly idiosyncratic vocal techniques. "When I was 14," he wrote in a 1969 autobiographical sketch, "I started doing Rebel yells and Indian whoops because I am part Shawnee. I taught myself to do birdcalls and jungle sounds." With this odd array of mouth noises, he began vocalizing around school, hoping to achieve some measure of celebrity with the opposite sex. "I figured that by singing I was able to attract all the girls," he explained. "But I attracted all the boys instead." The popularity of picker Chet Atkins inspired young Odam to take guitar lessons. He never mastered the Countrypolitan king's smooth fingering, but he did teach himself drums, kazoo, harmonica, buffalo horn and the rub-board. He acquired rudimentary bugle skills by riffing along with LPs by Herb Alpert and the Tijuana Brass. He also became, from time to time, an unfortunate victim of circumstance. The Ledge's life -- like his music -- has always been slightly beyond his control. At some point in his teens, Odam merged two great obsessions -- the Wild West and Outer Space -- and decided "The Legendary Stardust Cowboy" suited him better than "Norman." He spray-painted the name -- preceded by "NASA presents" -- in big gold and black letters across the side of his new Chevy Biscayne (much to the horror of his grandmother, who took ■ swat at the teen for ruining a perfectly good automobile). He couldn't get gigs at local clubs, so he obsessively sang in public: at frat houses, outside the Dairy Queen, in the parking lots of the Hi-D-Ho Drive-In and the Char-King. His makeshift stage was the roof of his Chevy, on which he'd painted ■ map of the moon. His atavistic caterwauling was accompanied by St. Vitus gyrations copied from another hero, Tom Jones. Usually management would run him off the property. After high school, Odam resolved to travel in search of fame. Las Vegas. New York. Hollywood. Other planets. With $160 in his pocket, the Ledge aimed his Biscayne at New York. His goal: the *Tonight Show*. He had no manager and no demo tape. He also had zero business smarts. He never made it to Manhattan -- but along the way, the "legendary" part of his name became a reality. He pit-stopped in Forth Worth, 300 miles east of his hometown. Two vacuum cleaner salesmen, headed out to a local club, spied the Ledge's graffiti-blessed Chevy in ■ parking lot. They chatted with the driver, and noticed he had what they thought was a guitar. The vac dealers knew the club owner, so they invited Odam along to perform. After witnessing the musical demolition derby that is a typical Ledge showcase, they whisked him to a nearby recording studio, where he auditioned an original song for a young engineer named T-Bone Burnett. A sense of urgency prevailed -- who knew if this transient would be around next day -- so they spooled up a reel of tape and hit "record." T-Bone leapt to the drumkit, the Ledge grabbed a mic, and "Paralyzed" was born. The studio stamped 500 copies on the Psycho-Suavé label. After some initial regional commotion, the single was sold to Mercury Records for national distribution. The deal was brokered by sleazy Fort Worth music impresario Major Bill Smith, who brazenly claimed production credit. "Paralyzed" embodied some of the most mutant strains ever pressed on major-league vinyl (at least til Harry Chapin got signed). It cracked the *Billboard* Top 200 -- no mean feat for a record that even by the drug-addled standards of 1968 was irredeemably in orbit. It brought the sagebrush spaceman instant fame, if not fortune. In November 1968, ironically, the Ledge managed to follow in the footsteps of Tiny Tim by appearing on Rowan & Martin's *Laugh-In*. *SPIN* proclaimed the Ledge's performance of his "hit" single among the "25 Greatest Musical Moments in TV History." It was the peak of his career. Follow up singles flopped and Ledge recorded and performed sporadically over the decades to come. Today he is a security guard and rarely performs. The Ledge puts it all in perspective: "Music critics and record reviewers the world over have written about me: that I can't sing, that I can't play the guitar, that I don't know how to carry a tune. Well, neither can Kenny Rogers nor Mick Jagger. All of us are in the same boat." (IC)

**Buskin' Chris LeJeune** – A German One Man band (he plays long neck banjo, harp, drums on his back wired to his heels), Lejeune is a longtime, talented practutioner of the BUSKING arts. He plays Folk and Rock n Roll influenced music with many original songs. He traveled the world, and played with (and recorded with) DAVE HARRIS in Canada in the mid-80s. He began busking in the early 70s, but now works mainly as a ONE MAN BAND FOR HIRE, combining rock & roll, and comedy for private functions, but still get some busking in here and there. (DH)

**Le Petomane** (See JOSEPH POJUL)

***Let Me Be Your Band*** – a documentary by Derek and Heather Emerson - A heartfelt documentary on ■ genuinely fascinating subject, "Let Me Be Your Band" presents a contemporary overview of one of the most unique musical genres in the world: One Man Bands. Like its subjects, the film is raw, spirited and sometimes brilliant. Focussing on the world renowned (Chicago's own LONESOME ORGANIST and the legendary hillbilly wildman HASIL ADKINS) as well as the unjustly obscure (MAYOR MCCA and WASHBOARD HANK, innovative buskers from the filmmaker's native Canada) this film presents a diverse group of artists who would never consider letting obstacles like lack of bandmates and derision by the mainstream hamper their independent spirits and unique (sometimes bizarre) visions.

Perhaps the most exciting element of the film is its presentation of innovation. Artist after artist answers the eternal question: "If one has to play percussion, or even guitar, with one's feet, how does one go about doing so?" Some, like the raw Blues artist KING LOUIE, just *do it* and figure out how as they go along. Others, like the brilliant Bluegrass One Man Band ERIC ROYER invent ingenious, one-of-a-kind elaborate new instruments. From the low tech (Adkins crafting primitive Rockabilly in his tarpaper shack) to the high tech (6955 presenting his electronic video game compositions on Tokyo streets) every artist here demonstrates incredible, vibrant energy and magnetic performances.

While the great (the love story of PETE & ANDREA, two One Man Bands becoming ■ duo) completely outweighs the not-so-great (European superhero One Man Bands who seem more conceptual than musical) there is room for iimprovement in this film. Though the documentary runs a fast-moving 74 minutes, there is far too much commentary by young, hip musicians and fans on what they think about One Man Bands. All of their opinions seem valid and most are interesting, but with subject matter this fascinating, outside commentary isn't that necessary. On the one hand, all the artists can adeptly discuss their work (with the possible exception of the brilliant garbled oratory of Adkins, for which the filmmaker uses – and needs – subtitles!). But more importantly, their amazing performances truly speak for themselves. The filmmakers have chosen wisely and captured well some of the most exciting musical performers working today. They should trust that the musicians' brilliance – despite the unusual nature of the offerings – doesn't need explanation.

Like the artists themselves, the performances can truly stand alone. (WT)

**L' Homme Orchestre** – French term for "One Man Band"

***L' Homme Orchestre*** – This 1900 short (called "One-Man Band" in America) directed by special effects visionary Georges Méliès depicts seven figures (all Méliès) interacting with each other as musicians (it is, of course, a silent film, so the director/performer didn't need Prince-like musical ability to pull this off). A master of visual trickery (his most famous film, "A Trip To The Moon," is considered the first true, great sci-fi film) this film utilized multiple exposure to achieve the effect. This idea would later reemerge in ***THE PLAYHOUSE***, ***MULTIPLE SIDOSIS*** and ***FIVE EASY PIECES***.

***L' Homme Orchestre*** – This 1970 film directed by Serge Korber is an inventive French comedy (not to be confused with the 1900 Méliès film of the same name). The English version is titled *One Man Band* (not to be confused with the English film of the same name). The film is not about ■ actual One Man band, but about a crazed control freak leading a troupe of dancers. The resemblence between the main character in this film and Dr. Evil from "Austin Powers" is notable. The film features a wonderful soundtrack by Francois De Roubaix.that has been reissued for collectors. (JA)

**Libythth** – The NOISE act was founded in 1993 by Qrqyt Ixoteptek, and is based in Los Angeles. Libythth can be described as an all-electronic freakout. Live beats played on MIDI drums with real drumsticks on top of complex sequenced keyboard patterns, with effects and song structure controlled by feet pedals. Fast and crazy techno music to make you "wig out". drum n bass DJs and abstract electronica dorks with their little laptops shudder and wince as the Libythth experience rips the metal right off their pierced face parts with a giant invisible magnet. CD releases: "Dizzolve a Diamond" Phthalo Records, 2000 "Almost a Trillion Dollars" Phthalo Records, 2001. (TB)

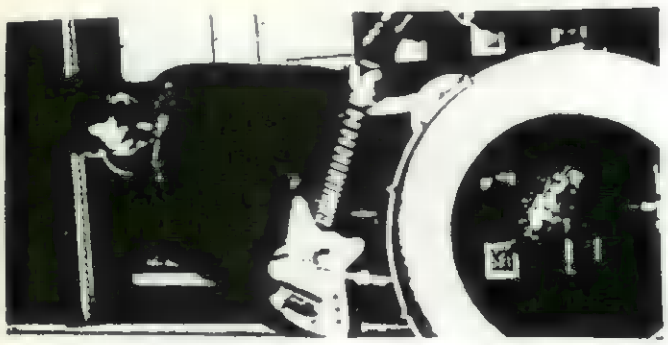
**Alan Licht** – The ex-guitarist of Love Vhild, Blue Humans, and Run-On is now a solo performer who practices hypnotic guitar exposition and mind-bending experimentalism. (PK)

**Bob Liddle** – The UK-based Bob Liddle's main instrument is the accordion which is linked up to a MIDI-system and therefore produces a full band sound. Bob plays a vast range of music including, Scottish, Country, 60s and 70s...he will even throw in some rock n' roll! Bobalso plays excellent tunes on the bagpipes. (PK)

***Gordon Lightfoot "I'd Do It Again"*** - The song contains these lyrics: "A one man band on ■ one night stand As a one man band should be/They cried for more, he replied why sure And he played one just for free/The sounds he laid down, the songs he played Made the ladies all come to call/He was born in the back of a seminole bus On the road to Niagara Falls/I'd do it again (3X) The one man band philosophical man Didn't lie when he said to us/I seen the high rollers come and go It's the holy rollers I trust/The man said then he was sixteen when He retired from the county school/A wee bit thin with a will to begin He was known to be know man's fool/ I'd do it again (3X) The one man band was a mighty good man 'Cause he played til the break of dawn/He ups and downs about four more rounds And he stayed til the crowd went home/It seemed to me like he never could be Like anything I'd ever seen before/When he stepped from the stage with his ax in his hand And he run through the backstage door/I'd do it again (3X) A one man band on a one night stand As a one man band should be They cried for more, he replied why sure And he played one just for free"

**Lightning Beat Man** – Switzerland's Lightning beat Man is a Wrestling Rock and Roll One Man band superhero! "I started doing this show begin of 1990 when I was traveling the USA and I went to LA and saw several Mexican wrestil fights (Lucha libre) then I thought, "man this sucks the music is allway extremly boring, why not doing a one man band... my idea was I fight against my self and my guitar and I always win, so I start destroing guitars on stage while playing my own brand of Primitive Wrestling rock'n'roll. I had the luck that people thought this is pretty crazy and good, so I was touring Europe up and down... I also playd with several Backing bands one was Dr. Explosion and the one was the never heard of 'ems. 1999 i broke something in my back and lost my voice for one year so ifhad to stop doing the show. I started Reverend Beat-Man One Man Band when I was in the hospital in 2000. they give me strange pills so I went high all the time and saw Jesus in the body of Robert Johnson and he told me... "go out and back to the world and teach how to play Blues Trash and the Primitive Rock'n'roll..." I did that, I took myself a kick drum and ■ guitar and started traveling around with my bible and my tape deck, when I have to make a whole night of show time then I take my record player with me and spin records and play...the influence of my music is totaly primitive and simple to play...everybody can do it... I also have a backing bands sometimes if the fee is allright, they calld the Un believers." Beta Man runs the Voodoo Rhythm label, which is home top many of Europe's greatest primitive One Man Bands.(PK)

Beatman Lil Wally



Lonesome Organist

**Lightning Seeds** - Wispy pop outfit that was essentially the STUDIO OVERACHIEVER project of producer Ian Broudie (a former member of Big In Japan).

**Li'l Louis** – Chicago HOUSE MUSIC artist/DEEJAY who made the transition from local underground to international pop in the late 80s and early 90s.

**Lil Wally** – A true polka pioneer Lil' Wally Jagiello's recordings on his own Jay Jay label established Chicago as the center of influence for Polish polka and converted many musicians to his "honky" sound. By the 1960s, rock 'n' roll had captured the popular music industry, but polka and Lil' Wally (a star in the 40s and 50s) endured, and he still performs today. He sometimes billed himself as a One Man band (playing drums and CONCERTINA simultaneously, and complimenting it with Polish singing) and even released a Jay Jay LP called *One Man Band*!

**Little Howlin' Wolf**. There's no shortage of musicians named Howlin' Wolf in Chicago, past or present, and this Wolf was a white street musician and former Hell's Angel who used to play avant-garde jazz saxophone on the Michigan Avenue Bridge, right by Wacker Drive. The radio team of Steve Dahl & Garry Meier, when not throwing cassette tapes in Lake Michigan, would occasionally invite him up to the WLS studios for some friendly repartee. He was a downtown fixture in the eighties, and when last seen, his beard was gone and his hair was short (I think he had a minor role on some now-forgotten TV cop show). The last I'd heard, he was accused of manhandling some female passer-by who harassed him. I haven't seen him much in the past five years, but at one point he was so big that when the Blues Festival paid tribute to Howlin' Wolf (the Chess bluesman) in 1987, one onlooker wondered out loud if they were referring to the Michigan Ave. sax man. (JP)

**Lonely Fire** (see **FOOD CHAIN**)

**Lonely Man One Man Band** – A favorite amongst tourists in the British Virgin Islands, this performer plays guitar and sings calypso, reggae and rock. (WT)

**Lonesome Organist** – As the Lonesome Organist Jeremy Jacobsen plays Organ, Piano, Drums, Guitar, Steel Drums, Toy Piano, Vibraphone, Marimba, Toy Vibraphone, Harmonica, and programming.This one man band astounds the crowds by playing drums, organ, haromnica, toy piano, toy vibes and singing - All at the same time! Jeremy's music is equal parts carnival - the travelling variety, Italian soundtrack, and the blessed primative, R & B based Rock and Roll. Some may be familiar with Mr Jacobsen as he has loaned his musical expertise and eccentricity to records by the John Spencer Blues Explosion, Euphone, PW Long's Reelfoot and the recently re-formed 5ive Style among others. The Organist's music easily dances in, about and around the clichés, producing songs that sound familiar and strange at the same time. Disintegrating circus music, spastic ragtime, silent movie soundtracks, and the odd theremin number are all important elements here. The Madison, Wis., native/Chicago resident and former member of Tarbaby and 5Style made quite a splash with his debut full-length record, 1997's "Collector of Cactus Echo Bags" (Thrill Jockey). He followed it up with the brilliant "Calvacade," also on Thrill Jockey. Live Jacobsen takes the stage with a drum strapped to his chest, a brass instrument (usually a saxophone) slung over one shoulder and a guitar over the other. A bass drum rests at his feet. Watching Jacobsen perform is a spectacle in itself; the fact that the music is interesting makes it all the better. Just as the Lonesome Organist transcends novelty-act status as a One Man Band, he also-despite the stylistic backward glances and old-time instruments/recording techniques-transcends nostalgia. Exchanging purity for pastiche, his combinations and clever juxtapositions are products of our information age-our unprecedented access to precedents, ironically, right at a point when the traditions that spawned these precedents have all but faded from the landscape. He is definitely one of the most exciting One Man band working today. (PK)

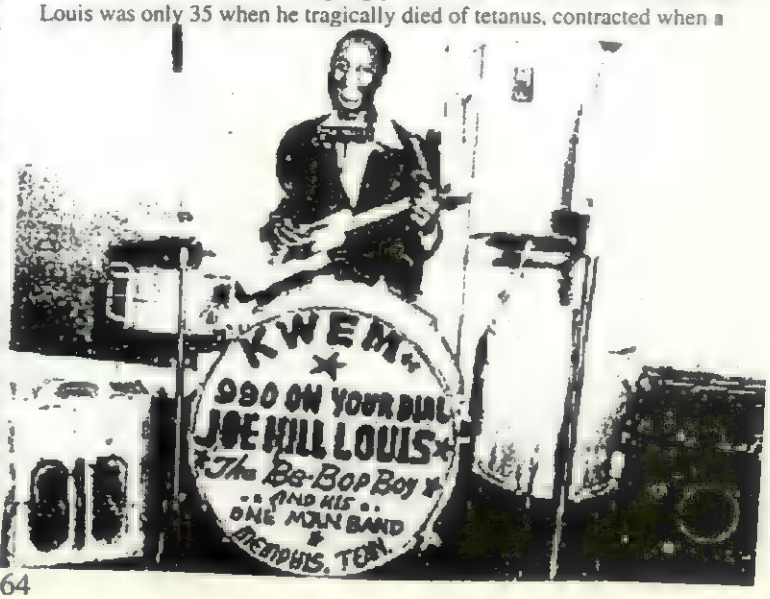
**Looper** (see ***BEDROOM BANDS***)

**Lord Bunji** (see **James Morrison**)

**Lord Legendary** – Perhaps the only BLACK METAL ONE MAN BAND in all of Thailand!

**Lord of Lightning** – Eric Thomas, The Lord Of Lightning, is a Chicago solo-electric guitarist Hendrix-wannabe with unique flare and style. Had some interesting bit-parts in 80s low budget Hollywood comedies!

**Joe Hill Louis** - One of the greatest, though most obscure Sun records acts, Joe Hill Louis, the Be-Bop Boy was one of the One Man Band giants! Unlike some of the more refined, ambidexterous One Man band Blues artists, Louis was a raw, wild performer who didn't display particular expertise on the drums, guitar or harmonica, but displayed an amazing talent to make the wild mess of his simultaneous playing hold together just enough to get through the song. He is much more of a father of raucous contemporary acts like BOB LOG III and KING LOUIE than the more contained DR. ROSS or JESSE FULLER. Leslie Hill was born in Raines, TN in 1921. As a youth of 14 he left home to hobo around, BUSKING with harmonica and Jew's harp before settling with a well-heeled Memphis family. A spirited kid, his brawling earned him the"Joe Louis" nickname. From his busking street serenades he developed his One Man Band act, and renamed himself "Joe Hill Louis The Be-Bop Boy And His One Man Band." By the late '40s, he was a popular attraction in Handy Park and he got his own 15 minute radio show on WDIA, the groundbreaking Memphis radio station where he was billed as The Pepticon Boy. He also cut some sides for Columbia in 1949. In 1950 Louis was signed by Sun records founder Sam Phillips, when his label was still called Phillips. He recorded with him until Sam sold Louis' contract to RPM-Modern, where he remained through '53, recording raw, primitive Blues and boogie records. He had cups of coffee with Checker, Meteor, Big Town and House of Sound. He returned to Sun where he recorded as solo artist and session man, and at his best he recorded blistering, ugly music as wild as the best Sun hits. Louis was only 35 when he tragically died of tetanus, contracted when a



deep gash on his thumb became infected in 1957. Had he lived to ripe-old age imagine the Louis-Adkins Battle Of The One Man Bands live Norton LPs we could have enjoyed in the 80s! (JA)

**John Lowe** - A one man Power Trio (bass, guitar, and drums). Richard Johnston and he invented a instrument called the Lowebow Hillharp. It is a souped-up Diddly bow that lets you play a one string Bass and a three string guitar at the same time thru a Bass amp and a Guitar Amp. John plays seven footpetals with his feet, bass, 3 toms snare and Hi hat. He plays every Weekend on Memphis' Beale Street BUSKING . (PK)

**Bret Lucich** - Keyboard/MIDI based Country and Pop One Man Band Lucich is a gigging musician from Oregon. Bret comes from a musical family (his mother played with Doc Severinson and the Blue Notes, his father sings with The Bretman at some Ramada Inn gigs and his brother Rod is with the Norman Leyden Singers and the Oregon Symphony). He has opened for such acts as Sawyer Brown, Great White, the Little River Band, Joe Diffy, Hal Ketchum, Sons of the River and the Kinleys. From his website (www.angelfire.com/music/thebretman): I have known Bret for 5 years now, and I am still amazed at this mans talent. You may find yourself listening to one of many entertainers. Tina Turner, Ray Charles, Willie Nelson and Michael Bolton just to name a few. Bret Lucich is the true definition of a "one man band" a super human who can sing, harmonize, entertain and impersonate all these famous artists while looking cool calm and collected." (PK)

**Luie Luie** - Herve Villachaize-soundalike invents dIscombobulated dance called "El Touchy" which today could be indistinguishable from many forms of sexual harassment. On album "El Touchy" (Penstar, circa 1980), Senor Luie plays all instruments including guitars, drums, horns, and worst synths ever, in disjointed syncopation guaranteed to rupture vertebrae. Delusional liner note excerpts: "A Master Musician, LUIE LUIE will make you come-and glad you came. A Superb Showman, he will sting you with his searing songs, and pierce your innermost with his pearly Trumpet...This tall Music Matador oozes his music from ten fingers, two feet, two knees, his mouth, and a thousand brains..." (IC)

**Lunaken** - Although she modestly describes Lunaken as "synthesizer-generated 'cute' noise," don't expect calliope music with a touch of distortion. A previous member of Panicsville, Lunaken also contributed to the Susan Lawly *Extreme Music from Women* compilation a few years ago...expect any sense of cuteness to be undercut with a degree of dark humor. (TB)

*Lute*- In the golden age of solo troubadours, the Renaissance, the lute held the highest respect of all musical instruments, it was the most courtly of music makers. Yet it was also low instrument used to invoke bawdy comedy, and therein lies its relationship to BUSKING and multi-instrumentalists, who utilized it's expressiveness.

**Luthor the Geek** – Indie rockers Luthor the Geek began as a One Man Band, then adopted 3 for back-up, but never lost the narcissistic edge. (PK)

**Loretta Lynn** (See *SONGS TITLED "ONE MAN BAND"*)

**Raymond M** – A 1910 postcard depicts this gentleman seated playing bass drum with various percussion instruments attached to it (including a spring mounted cymbal!), snare and a xylophone. The musician is dressed in a dignified suit even though he is playing in a field! The location is identified as Kurtztown, PA.

**Machine Man Band** – John Rigg, is a former engineer who has devoted his life to old time robots. His Robot Hut in Washington State is a museum of amazing visions of the robotic future as imagined in the past. Perhaps his greatest creation is the Machine man Band, and fantastic marriage of old time analog technology/real life percussion and computer digital technology. Housed in the 1950s-est looking robot body you've ever seen, is a One Man Band that plays 48 hand made pipes, cymbal, triangle, cowbell, tambourine, two woodblocks and bass drum, all controlled by MIDI computer controls and lots of rotary solenoids. See this amazing creation at http://robothut.robotnut.com/mmb1.html

**The Machinery of Doom** – A NOISE ARTIST/NOISE DJ project by college radio personality in the Bay Area known as The Voice Of Doom that features home-built Sound Sculptures and instruments (e.g. using hardware store springs); some found object percussion; wind chimes of various sorts; a gurgling water pump; kids toys and some chintzy "ethnic" instruments; and some reading of random texts in a deep, whispery, incomprehensible voice. (PK)

**Madam Estrella** – Steve Silverstein's BEDROOM BAND that also performed live with keyboard and HARMONIC AIN RACK. What was exciting about the act was Steve's inability to play the harp and the keyboard at the same time!

**"The Madrid Bandola Prodigy"** – The Spanish newspaper *Diario de Madrid* reported on July 1 1789 that a prodigy sung and played BANDOLA while operating an iron hand with five fingers attached to his head that played the organ while he performed on drum, triangle, cymbals and a castenet with his feet.

**Johann Nepomuk Maelzel** - While the idea of a lone keyboardist performing to the accompaniment of machines obviously isn't anything new, few would suspect just how far back the tradition extends. Centuries before the synthesizer work OF WENDY CARLOS and NINE INCH NAILS popularized the ELECTRONICA ONE MAN BAND, an obscure Austrian inventor and pianist named Johann Nepomuk Maelzel (1772-1835) Pioneered the notion of a single man making an orchestra's worth of music with the aid of machinery. Born in Bavaria in 1772, the son of a pipe-organ builder, Johann Maelzel began his dual studies of music and engineering in his father's shop and, later, at universities in England and France. During the Napoleonic Wars, he received recognition as a designer of artificial limbs for soldiers and was eventually commissioned by Napoleon himself to design a device for transporting the wounded quickly and safely off the battlefield, leading to his invention of the modern hospital gurney. In 1805, Maelzel displayed a very different sort of invention at the court in Vienna: the Panharmonicon. Either the world's most overgrown music box or most compact orchestra, the Panharmonicon was a 6' x 6' x 7' tall cabinet containing all manner of trumpets, clarinets, violins, cellos, and percussion, played by various levers and bellows (for the brass and woodwinds), and controlled by a rotating, studded drum (like a music box) which could be changed to play different pieces by Haydn, Handel, and Cherubini, among others. Maelzel would accompany the machine on piano, sometimes along with a trumpet-playing automaton (in the shape of a human) also of his design. While Maelzel's Panharmonicon wasn't the first automated music machine, it was certainly the most sophisticated at the time. Audiences were impressed not just by its vast array of instrumentation, but also by its ability to handle softer passages with subtlety and grace. One of the Panharmonicon's greatest admirers was local composer Ludwig Van Beethoven, who befriended Maelzel and composed his 3rd symphony specifically for the Panharmonicon. In return, Maelzel developed a set of ear trumpets for the composer, who was already suffering from severe hearing loss. In December of 1813, Maelzel and Beethoven organized benefit concert in Vienna, at which Beethoven debuted his 7th symphony (also written with the Panharmonicon in mind), in hopes of raising enough money to take the machine on a tour of Europe (though the Panharmonicon did not actually perform the concert). The benefit was a success, but the tour got off to rocky start as Maelzel and Beethoven had a falling out over ownership of the 3rd symphony (Maelzel claimed the piece belonged to him, on the grounds that he commissioned it for his machine). Everywhere Maelzel went, performing the 3rd with his Panharmonicon, he was hounded by Beethoven's lawyers. During this time, Maelzel invented the first metronome, featuring a wooden block that rose and fell in time with the rotation of various gears. But when a Dutch inventor named Diedrich Winkel came up with a superior version,

featuring a swinging pendulum and weight, Maelzel abandoned his design and started manufacturing and marketing Winkel's version throughout Europe as if it were his own (hence the modern metronome is often – inaccurately – called a "Maelzel Metronome"). In 1815, Maelzel presented his new invention to Beethoven and the two made peace. However, while his was able to patch things up with Ludwig Van, Maelzel had racked up huge debts and made powerful enemies in the course of his travels. His legal and financial problems prompted Maelzel to pack up his machines and flee to America in the 1820s, where he proceeded to get in even more trouble, forcing him to abscond to South America in the 1830s. Maelzel died at sea, on his way back from an unsuccessful series of shows in Cuba, on July 21, 1838. In accordance with naval tradition, a weight was tied around his ankles and his body dumped into the Caribbean. The Panharmonicon eventually found its way into the Stuttgart Industrial Museum in Germany, where it was unfortunately destroyed during World War II. (EH)

**Magas** - Magas lashes out with a futuristic no wave attack. His songs are stripped down, fucked up, and glammed out. His place is the modern dancefloor, dirty rock clubs and sweaty basements. The primitive TECHNO beat, combined with gritty synth riffs and obliquely echoed vocals, is capable of destroying packed houses (and semi-crowded rec-rooms). James Marlon Magas is a solo artist from Chicago, who produces raw and swaggering techno pop with reckless abandon. Bizarre ELECTRO rock anthems are squeezed out of cheap electronic equipment, creating head-nodding euphoria and teen-like hysteria. With strong emphasis on rhythm and power, Magas' songs have an electrifying melodic throb that move like a slow black car. Effortlessly exploding through flimsy genre walls at the push of a button, Magas creates ■ new kind of synthetic rock for modern rockers. His mastery of stage is the sum of his experience fronting such avant-punk bands as Couch and Lake Of Dracula. (PK)

**Mambo Panda One Man Band** - This plush battery operated toy (see ONE MAN BAND TOYS) made in Taiwan in the 1970s plays a series of percussion instruments. (JA)

**Mammal** - Rhythmic noise attacks from Michigan! Often compared to a distant cousin of a Lightning Bolt/Wolf Eyes/Residents cross breed, Mammal's sound, visual presentation, and borderline guerilla performance technique never fails to captivate and get your body quivering--perhaps uncontrollably. He's pummeled audiences during his recent summer tour with Neon Hunk, Hair Police, and others, and his recent LP *Fog Walkers* is keeping folks satisfied long after he's left the building. Check www.animaldisguise.com for more information. "Mammal is like funky skin music for fleas with leprosy. Big communist beats fronted by a faceless mole who watches the crowd like a black hole mirror. Party music for arsonists in Guam." -John Olson / American Tapes / WOLF EYES (TB)

***Mandolin*** - A mandolin is a stringed instrument that is a cousin of the lute dating back to Italy and the 1700s. There are many different kinds of body shapes, but the one that was played in Italy is the Neapolitan mandolin. It has a deep pear shaped body, ■■ oval sound hole, and four pairs of strings (Bronze or Steel) tuned like ■ violin. The great violin maker Antonio Stradivari even made *mandolinos*. Italian immigrants in America helped make the instrument a part oof Americana and it became a facorite in traditional Americna music and on vaudeville stages. It was the instrument oof choice for Bill Monroe the father of Bluegrass, and became a staple of the Grand Ole Opry. Many multi-instrumentalists and One Man Bands enjoy alternating ■ mandolin with a guitar.

**Mandorra** (see **SYLVESTA THE JESTER**)

**Manfred Mann** - (See *SONGS TITLED "ONE MAN BAND"*)

**Harry Manx** – Canadian fusion One Man band who combines the Blues with Indian Ragas. After embarking on his musical journey by busking in Europe in the 1970s (bass drum on back ansd all, Manx took ■ detour through India to study and meditate. The experience resulted in Manx expanding his repertoire and now he is one of the most interesting, critically acclaimed musicians performing on the fringes of the Blues, playing lap slide guitar, banjo, harmonica and the Mohan veena, a guitar-sitar hybrid. Manx has released several CDs and, though currently residing in Canada again, continues to tour internationally. (JA)

**Marcel Stimmungsmusik** – This Swiss One Man Band who plays traditional Alps music using futuristic electronic equipment.

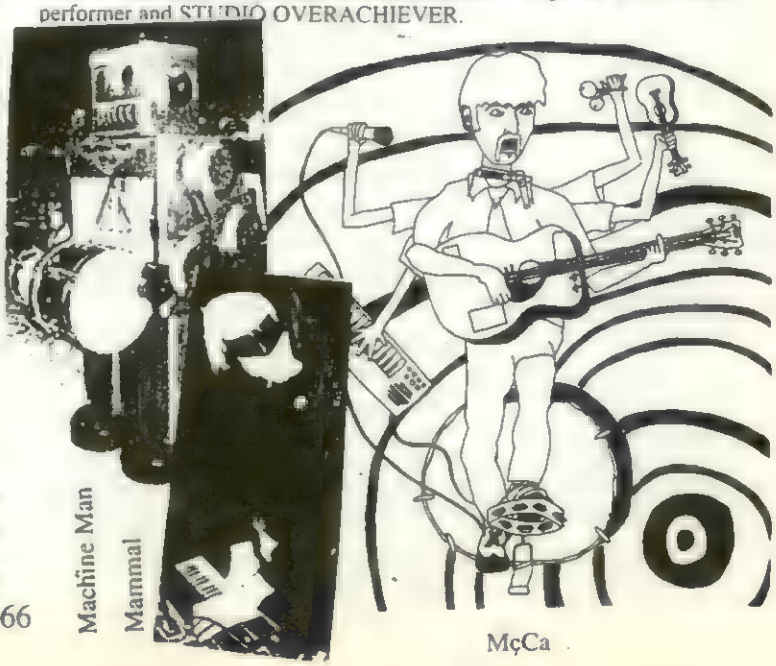
**Christian Marclay** (see *NOISE DEEJAYS*)

**Marco and his Synthorchestra!** – New York based Italian Music ONE MAN BAND FOR HIRE. The pianist/singer Marco & his Synthorchestra calls himself a "One Man Band" because, thanks to a modern and sophisticated digital-Midi-Keyboard, is able to reproduce a live sound like a full Orchestra. Marco, with over 25 years experience, has ■ very extensive repertoire of traditional and contemporary Italian songs and the most popular Latin and American melodies. His modern HI-FI Stereo amplifier system assure a pleasant listening of our music either at low or high volume enabling us to satisfy any kind of entertainment event. Who is Marco? "Even if I am living in the U.S.A for over 20 years, I was born in Perugia-Italy. My entertaining "hobby" begun when I was 16 year old, playing in a 7 pieces Italian band... Once arrived in Miami, FL - I continued my musical adventure "solo." That's why I like to define myself: One Man Band... And More!"(PK)

**Les Marple** - From Big Band to Country, Les Marple does it all! Following a career that has included singing professionally in vocal groups and performing as a one man band on the cruise lines, Les Marple has returned to Charlotte, NC bringing with him his own brand of entertainment for large corporate gatherings and special events of all types. He utilizes a professional sound system with custom-produced accompaniment tracts (KARAOKE style). Whether he is singing a song by Elvis Presley, Frank Sinatra, Ricky Martin or Hank Williams, the music behind him is fully orchestrated to sound just like the original recording. (PK)

**Chris Mars** – After a lengthy stint drumming for the Minneapolis-based alternative punk band the Replacements Mars left the band and began a solo career that was born by reinventing himself (at his new label's expense) as a born-again STUDIO OVERACHIEVER. Mars wrote his own three-page contract in which he requested the company purchase $20,000 worth of recording equipment to be placed in his home. As a result, all mixing, engineering and production and playing (pretty much all done by Mars) was done in Mars' home (WT)

**Craig Marsden** One Man Band Marsden was a Flint, MI rocker in the 70s who has since becom ean accomplisheed MIDI, guitar, SYNTH solo performer and STUDIO OVERACHIEVER.



**Bertie Marshall** - Steel pan innovator Marshall plays his own creation, The Marshall Tone ■ 6-pan "steel drum," making him a One Man Band of the instrument. Bertie Marshall's tuning and innovation have been on the cutting edge of technological advances on the steelpan for over 40 years. His knowledge of electronics led him to experiment with amplification, culminated in 1971 with the Bertphone. The panist could sustain or dampen notes and adjust the tone and volume of each note individually through the hookup to amplifiers and equalizers connected to a mixing board. The Rggae artist explains his improvisational style, "I've been told there was one other reggae artist that made music in a similar fashion. He was a man that lived next door to Bob Marley in Kingston, Jamaica. While the band would play a reggae groove, he would make-up lyrics on-the-spot. My recording style is similar, except I like to try to play all the instruments, too. You might call me a one-man-band improv. reggae artist...that enjoys playing music with, and for, people." Marshall has tuned for the Desperadoes Steel Orchestra for 30 years. He collaborated with the band's leader, Rudolph Charles, on the chariot pan, quadraphonic, and the Marshall tone, a 6-pan one-man band. (PK)

**The Marshmallow Coast** – Andy Gonzales' (of Elephant 6/Kindercore bands the Music Tapes and Of Montreal) Poppy STUDIO OVERACHIEVER band.

**Hal Martin** - Music has always been the center of Hal Martin's life. A native of Northeast Philadelphia, he began playing in bands when he was a teenager. In the 1970's, he began his professional career as a One Man Band entertaining in popular well-known establishments including Gatsby's and the Blue Bell Inn. Hal is keyboardist, lead singer, and master of ceremonies. When it comes to your event, you'll be comfortable working with Hal, who has the know-how that only comes with over 25 years in the music business. His vast knowledge of music is evident in his song list. The Hal Martin Difference - creating celebrations in the Delaware Valley and beyond for over 25 years. (PK)

**Misty Martinez** - Chicago's petite super shock-hero and sex kitten, the fantasy doll in the ELECTRO-world of tacky taste and booty-shaking burlesque performances, Martinez, garbed as the blonde goddess in super sexy attire, is an anomalous babe of substance. She writes, records and produces her own cheesy synth beats and electronic effects that, coupled with her outlandish props and equally outrageous performance, never ceases to cause a stir with the audience. The "personal effects" girl (re: stripper) for NOISE band To Live and Shave in L.A. 2, back-up singer for the whimsical pop group Strawberry and starlet in indie films by directors Gym Jones and Jim Fotopolous, Martinez might be considered a self-absorbed dumb blonde to some, a shrieking, slutty sideshow exhibitionist to others. But she is also considered ■ superstar to her legion of fans in the Chicago underground and across the US and Europe where she has pplayed to appreciative (though confused) audiences. (PK)

**Marvel Jazz Outfit** – This unusual One Man band Toy (see One Man Band Toys) produced in the 1930s by Thisby Superior Manufacture is an old wood and cardboard case full of instruments for a One-Man Band. When set-up, it has two tambourines that double as drums, a cow bell, triangle, glock, a rachet type device, a cymbal, a small horn, a couple of drum sticks and two small paper hats that look like vaudeville straw hats. All instruments can be set up on a rack so that you open the case and put on a show. (WT)

**Marx "Kookie Kombo"** – A classic ONE MAN BAND TOY. Turn the crank and a spoon plays the soup can, a tooth brush plays the washboard, a hammer hits the cymbal, a spatula pounds on the pan, all while you hum your favorite tune on the Kazoo.

***Mary Poppins*** (See **DICK VAN DYKE**)

**Jeff Masin** - Performs with what would be a traditional walking One Man Band rig, except that he has an elaborate sertries of brass intruments rigged to the bass drum on his back that he plays through tubes suspended in front of his face. Masin also does a non-musical street act called "The Silver Cowboy" in which he paints himself silver as a living statue. Performs on St. George Street in St. Augustine , FL, a city with a tradition of street performers that has recently been burdening buskers with legal hassles and harrassment. (JA)

**MASSIMO** - Punk LAPTOP artist.

**Haskel May** – The obscure 50s West Coast Rockabilly singer (his best known record is "Party Line" b/w "Blind Blind on Sundown, 1958) gigged with bands from the 50s-the 80s. "In 1987 to present I started doing a one-man band because I got tired of trying to keep ■ band together. I left California in 1987 and went to the Verde Valley area of Arizona. I lived in Camp Verde for about five years and did my one-man show there and places like Flagstaff and Phoenix. I moved back to Oakland in 1992 when I when retired. I still play two or three times a month." (PK)

**Mayor McCa - Mayor of McCaland** - Who Is Mayor McCa?

1976- In the prime of disco, Christian Anderson Smith is born. His name is quickly shortened to CA.

1993- High school life becomes boring. He joins progressive rock outfit Gorp who rapidly develop a strong cult following and becomes one of the original Sonic Unyon recording acts

1996- Gorp breaks up. So what does CA do? Starts playing bass drum with his right foot, tambourine and snare drum with his left, adds guitar, keyboards and ukulele to his hands, plays harmonica and kazoo with his mouth. He tops it off with vocals, assorted toys and a pair of tap shoes and becomes Mayor McCa: one man band singing sensation and ruler of McCaland. Within weeks he is on his first cross Canada tour.

1997- Releases, *Busboy* which receives both critical cheers ("One of the best albums you won't hear, this year."-*Watch Magazine*) and jeers ("Definitley, the worst album of '97." -*Chart Magazine*

1998- Puts out the first of what will soon be ■ string of comic books, "Mayor McCa: Real Life Adventures In McCaland."

1999- After extensive live shows, McCa releases, *Welcome To McCaland* which features the short musical, "Barfly: A Tragedy In Half An Act". The album soars all the way to the #2 position on the Canadian National Campus and Community Chart and finishes at #13 for the year

2000- Mayor McCa tries to become the Mayor of his hometown of Hamilton, Ontario. He doesn't win but he comes in eighth out of twelve. Not bad for a guy without a campaign.

2001- Records and releases, *Me Is He*. His first studio project and the first album recorded at the new Gas Station Recording Studio on Toronto Island. He also writes and debuts, *Doi To The World* ■ holiday musical where the audience is given an illustrated storybook to read along with as the music is performed.

2002- McCa departs from Sonic Unyon and Hamilton. He now works on the animated video for "Doi To The World" and is recording, "El Limb Men Oh Pee" which he is calling, "a symphony of sorts". Of course, with McCa, you never know what something like that might mean. Singer/Songwriter? One man band? Storyteller? Comic Book Artist? Politician? Confused Workaholic? McCa may or may not be all of these things but one thing is for sure....McCa is Mayor. (PK)

**Buddy Max** - Lecanto, Florida-based flea market troubadour and ex-taxidermist whose heart is gold even ifhis records aren't. Self released albums and singles from the 1960s to the 1990s on the Cowboy junction label include "Tribute to the Challenger" (about the ill-fated space shuttle) and the seven-minute "Birthmark Story," about a strange congenital skin blemish. (IC)

**George McAnthony** – The "Country One Man Band" George McAnthony performs in a very unique and original way, playing seven acoustic instruments altogether at the same time, live, without any playback and support of other musicians. He plays 12 string guitar, dobro, mandolin or electric guitar. On his feet he's got some percussions like bass drum, snare, tambourine and hi-hat. And there is still the harmonica and the kazoo. The bass strings of the guitars are played and amplified in a particular way to create ■ sound similar to a bass guitar.

Listening to George McAnthony, the "Country One Man Band" is like listening to a complete band. (PK)

**Paul McCartney**- He plays all the instruments on his first solo album *McCartney* from 1969, except on the last cut- where his very young son attempts to play the drums along with his father- sorta like how Eminem has his daughter try to rap on one of his cuts, eh? His "I'm Coming Up" video was similar to *MULTIPLE SIDOSIS*, except that he and wife Linda played the entire band. (SM)

**Mike McClellan** (see *SONGS TITLED "ONE MAN BAND"*)

**Bobby McFerrin** *(see HUMAN BEATBOXING)*

**Mac McGaughn** (see *BEDROOM BANDS*)

**Jeremiah McIntyre** – Chicago performer who plays ukelele and kazoo together under the name THE JEREMIAD.

**Denny McLain** (see *BALLPARK ORGANISTS*)

**Irving McLean** – Reggae and world music solo STEEL DRUM player. I have a recording of him from the late 70s, and for some reason, there are several MP3s of him available on Russian websites (JA)

**Meat Beat Manifesto** - Meat Beat Manifesto began as a duo in the late 80s, but by the mid-90s had unquestionably become the sole property of producer/vocalist Jack Dangers. In 1987, Dangers and junior partner Jonny Stephens embarked on an ambitious studio experiment in which they attempted to merge the hard-hitting, sample-based production style of Public Enemy's DJ TERMINATOR X with the equally edgy, techno-industrial sound of groups like Front 242 and Nitzer Ebb. The results, 1989's *Armed Audio Warfare*, were destroyed in a fire before the album could be commercially released, though surviving demo tapes suggest that Meat Beat's lost experiment had been a smashing success. MBM were able to approximate the results of those initial sessions on their subsequent releases, with tracks from the scuttled debut forming the core of most all Meat Beat's albums up until the mid-90s. It was at that point that Dangers, energized by the explosion of new electronic music in post-rave Europe, launched the second phase of Meat Beat Manifesto's career, switching from aggressive industrial-rap to mellow, but no less exciting, trip-hop and dub. Stephen's involvement diminished gradually over time so that, by 1998, he was nowhere to be seen on the credits of *Subliminal Sandwich*. (EH)

**Mechanik** - Description of project: my name is Ayei Ghil. I am not native to planet earth. Up until the year 1998 I had been wandering the galaxy searching for hedonistic pleasures. Then ■ horrific incident occured, my nemesis Kinahcem attacked my ship and crippled it in such a manner that I was forced to land on your planet. I created the NOISE band Mechanik to raise money to fix my ship and get the fuck out of here. Give me money. contact info: mrghil@hotmail.com

**Mechanized** - Don Rich's Northwest US 808 drum machine utilizing ELECTRONICA ONE MAN BAND. He combines a Johnny Cash Country vibe with 80s ELECTRONICA.

**Medusa Cyclone** – This contemporary Detroit based performer plays weird electronic movie soundtrack type music. (RF)

**Joe Meek** – One of the ultimate STUDIO OVERACHIEVERS and multi-tracking innovators, Meek was a genius, a visionary and ■ madman. Called most enigmatic figure in British pop recording history and the greatest pop record producer of the sixties, his groundbreaking hit 'Telstar' and his amazing technological innovations on his album *I Hear a New World* redefined pop music recording with ■■ astounding pioneer spirit. His bizarre death and eccentric (and disturbing) habits and psyche are often how Meek is recalled, but for innovative recording studio artists he will always be remembered for his odd, amazing visions on tape.

**Meerk Puffy** - Providence, RI-based NOISE ARTIST Matt Brinkman records as Meerk Puffy solo, and also works with the groups Mindflayer, Forcefield, PPP (with PLEASUREHORSE and PRURIENT), Danse Asshole and Mystery Brinkman His sound making equipment includes ■ pulse generator, a ring modulator, a wide range oscillator, drum machines, tapes, records and a talk box

***Mego*** – This Austrian record company is one of the most active LAPTOP music labels.

**Al Melgard** (see *BALLPARK ORGANISTS*)

**Georges Méliès** (see *L' HOMME ORCHESTRe*)

***Melodeon*** (see *ACCORDION*)

**Bud Melvin** - Melvin (formally of the Country Melvins) travels among the many circles of the Chicago art and music scene, but he is not of them. He has a meager amount of formal music training and a basic liberal arts education. He is a true inside-outer artist, walking the tightrope between looking out and looking in. Some of the genres of music he has pioneered are:Banjotronic (A pseudo-ambient, new-age, indie-listening style centered around loops and electronic manipulation of banjo playing), Shit-Hop(A 100% vocally-realized art-form/therapy based on the old-school hip-hop aesthetic and the DIY garage-punk ethic), Folk (Using the means commonly avaliable to transmit the general culture to succeeding generations). Bud Melvin is not ■ poor rural farmer in the dust bowl, but was raised in the suburbs in the 70's and 80's. His brand of Banjotronic folk music reflects his heritage.. He plays Banjo, Pedal Steel, Trombone, Zoom effects pedal, Voice and gameboy computer technology, and plays live as well ■■ records.

***Men In Black II*** (see **FRESH PRINCE**)

**Peter Menta** - A folk musican from new Haven, CT, Menta moved from drums to washboard around the early 70s and became somewhat of an historian and revivalist of the instrument. His rig included (in addition to the washboard) a woodblock and a cymbal. (see also *WASHBOARD* and How To Play Nearly Everything) (WT)

**Merzbow** - Masami Akita (a.k.a. Merzbow) is the hardest working man in NOISE. He has dozens of releases out since the early '80s. His work has included soundtracks to bondage films, and many would consider listening to him torture. Even the most open-minded music nut you know will still be hard-pressed to listen to more than ■ few minutes of this Japanese master of ear-shattering screeches, screams and howls. Forgetting about such niceties as rhythm and melody, he even goes beyond improvised music or free jazz, working with elements that bear little resemblance with what we think of as 'music.' (PK)

**Metal Killer** – Korean Teenage guitar/effects/home recording wunderkind Kim Gun Soo's One Man Band.

***Metallica Drummer*** – In the late 90s this videotape swept the underground tape trading network, and though it is only tenuously related to One Man Bands, this solo musical performance is remarkably impressive. In this video (shot around 1992) a young stoner-looking kid from Canada sets up the video camera and sits in a chair facing forward, puts on ■ Metallica CD and then INTENSELY air-drums like a banshee, never missing a fill! One of the most amazing "found" videos ever! (JA)

***Metronome*** (See **JOHANN NEPOMUK MAELZEL**)

**Tomas Michaud** – Bay Area guitar wiz, composer and producer, who also plays trumpet, electric bass and mandolin. Has recorded several albums.

**Mickey & Company "Hip Hip Parade"** – This 1994 deluxe multi-action "music box" is a ONE MAN BAND COLLECTIBLE that plays the tune: "The Mickey Mouse Club March" while Disney figures, including GOOFY as a One Man Band, march around.

**Mickey D., One Thin Man, One Big Bass** - Ron MacDonald has been ■ professional bass player for near twenty five years who sings lead and backup, plays electric, acoustic and electric upright bass. He records

and performs as a soloist, billing himself as Mickey D., One Thin Man, One Big Bass. He presents original and cover tunes with only his upright bass and his voice.

***Mickey Mouse Club*** (see **GOOFY, MICKEY & COMPANY**)

***Mickey's Amateurs*** (see **GOOFY**)

**Mickey's One-Man Band** - ONE MAN BAND FOR HIRE playing authentic early Slovak and Carpatho-Rusyn songs sung in Slovinky and other Slovak and Carpatho-Rusyn villages in the old country around 1900. Mickey can be seen in person in restaurants in the Reading, Pennsylvania, area where he entertains as a strolling troubadour. Mickey Zahurak.is primarily an ACCORDION player.

**Donald "The One Man Band" Middleton** – This fictional one Man band was created by Steven Clark Interactive Media as a demonstration piece, and Donald really captures the spirit and ingenuity of One Man Bandmanship. Check him out at www.gitchi.net/stephen/donald/index.html (WT)

***MIDI*** - MIDI (short for Musical Instrument Digital Interface) is a music industry standard communications protocol that lets MIDI instruments and sequencers (or computers running sequencer software) talk to each other to play and record music. More and more of the music you hear every day is written with and played by MIDI sequencers. Basically, it's a cheap, easy way to make backing tracks for live and recorded musical performances. It's a musical robot friend. Or as Pedro Bell of Funkadelic fame told me, "Without my MIDI, I sound shitty!"

**The Mighty Maestro** (see ***SONGS TITLED "ONE MAN BAND"***)

**Glenn Miller The Big One Man Band** – Since the 1970s Miller has been performing with orchestras, but with the advent of the electronic Petosa MIDI accordion, he has now become ■ One Man Band, specializing in solo performances of Big Band music. He boasts the emulation of a 14 piece orchestra, without the aid of computer background. Each instrument heard, including the acoustic accordion, is actually played by Glenn. While playing the Petosa MIDIaccordion, Glenn also plays acoustic harmonicas, trombone, flugelhorn and trumpet. Originally based in San Diego, he now operates out of Allentown, Pennsylvania. Miller plays at events and for hire and has released a recording of his innovative arrangements of standards from the 40s, 50s and 60s. (WT)

**Kenny Millions' Avant Blues Show** - Jazz audiences aren't accustomed to being confronted by saxophonists. When Florida-based One Man Band Millions actually enters dialogue with the audience, it's just a taster of what's to come. Within a few numbers the silver lurex-jacketed showman is kicking chairs into a make shift sculpture, tootling his clarinet right into the depths of an unsuspecting punter's beard and fielding for audience requests. As advertised, the Millions show is a heady combination of free-form honking and night club blues. Sitting behind a drumkit his feet hammer out at either a big band swing or New Orleans slow parade pace while his top half honks tenor notes slurred and squealed in ■ homage to Big Jay McNeely. Millions starts his second set by brushing cymbals lightly with a coathanger that's attached to his jacket pocket, then tossing bottle caps lightly onto the drumskins and skimming beermats into the wings. The aforementioned bearded punter heckles Millions into recommencing the entertaining. Millions turned on his sampler, setting up a crashing disco beat, blurting Philadelphia soul-flavored sax at the same time ■ doing some edited John Travolta moves than he's off into the audience, circulating as he serenades, getting everyone to clap along with the performance art. Quite worrying for his diners really..." (PK)

**Milo** – Novelty music clever-type One Man **BEDROOM BAND** from Atlanta who makes music that's spooky, kooky and somewhat flukey. Drawing on Goth, Dr. Demento, Jonathan Richman, Country and lo-fi punk, Milo is a maker of VERY orignal sounds. (WT)

**Tony Minchella** - The English One-Man-Band Entertainer/ONE MAN BAND FOR HIRE Tony Minchella is an accomplished professional musician (vocals, guitar, keyboard, piano, and mandolin) with more than 25 years of experience in the entertainment business.(PK)

**The Mindbender** – An eccentric, dynamic North Suburban Chicago pianist who operated heavily in the early 80s, The Mindbender was an outsider musician whose unique sense of timing made him ■ favorite amongst discerning clubgoers. (WT)

**Sexton Ming** – Iconoclastic bizarro Englishman Ming has collaborated with numerous musicians, bands, artists and writers (he is known for his writing and for his musical work with Billy Childish) but his solo ONE MAN BAND work is amazing, comporable to Beefheart and OUTSIDER MUSIC with gibberrish-esque lyrics and dynamic stage magnetism.

**Minier** - Greg Minier (guitarist from The Crucified) as a STUDIO OVERACHIEVER Thrash act from the early 90s.

**Minimalist Jug Band** - Minimalist Jug Band lives in Vancouver. He has played a jug but seldom. No, his main instruments are wash tub bass, gut bucket, ya know. A tambourine. A chicklet box on ■ coat hanger. He isn't just limited by that, he uses such esoterica as windup toy bears that "come and go as they get upset and leave the band", ■ toy monkey drum machine that usually has cymbals that light up. He's a "blues shouter/moaner/mumbler/hollerer." And says, "I'm just a singer. Other people go, 'Oh, you're spoken word, but I think of myself as ■ rock'n'roll singer." He's been doing it since about 1984. "I have played in bluegrass bands but not well so, I'd say consciously I'm a One Man Band. I don't like to let other people down. I like to improvise. I do ■ verbal collage, I guess, using other peoples' lyrics, weaving them into my own songs. Sex, death, and failure are probably the big three. Not necessarily in that order." There has been one Minimalist Jug Band cassette that came out years ago entitled "Self Discussed" but he has been recording again doing alot of stuff with Chris Houston. (RD)

**Bob Mintzer** (See ***SONGS TITLED "ONE MAN BAND"***)

**Misfits** – Apparantly, on the LP *Legacy of Brutality* GLENN DANZIG played all the instruments himself on some stuff.

**Miss Pussycat** (see ***PUPPET ROCK***, **QUINTRON**)

**Mistigo Varggoth Darkestra** - Primitive RUSSIAN BLACK METAL ONE MAN BAND. Plays dark, ambient rumbling, growling wolf and bleating sheep laden, murnful fuzzy vacuum-cleaner guitar music. Album is called "Key to the Gates of Apocalypses" (WT)

**Mixmaster Mike** (see ***TURNTABLISTS***)

**Moby** - Bald-headed Christian synth enthusiast TECHNO ONE MAN BAND/SYNTH ONE MAN BAND who started out in the late 80's in a Connecticut-based hardcore band appropriately called Vatican Commandos. Got ahold of an Alesis MMT-8 sequencer and a few synths and put out his excellent first album of fast and original-sounding techno on Instinct Records in 1992, which got ■ huge boost when tracks were included in the soundtrack for the vastly underrated Ralph Bakshi live action-animation hybrid movie *Cool World* starring Kim Bassinger in the only tolerable role she's ever done since totally ruining the first *Batman* movie. Followed that with ■ very pretentious and boring ambient album entitled *Ambient*, of all things. Next came the sorrowful disco of *Disco* when he signed to the Elektra label, home of Metallica and Motley Crue, on which he added electric guitar simply to (as he stated in interviews at the time) piss off techno purists and his fan base. Then there was the lame 90s alternative rock of *Animal Rights* and *Everything is Wrong* kissing up to the MTV "Alternative Nation" with uninspired hackneyed rock attempts. Then the people you know who totally suck started to like him when he put out his yuppie-friendly pastiche *Play* and its stinky companion follow-up "18." Recently Eminem made fun of him (in response to a perceived "dis" by Moby) in his "Without Me" video and song by saying, "Moby...you 34 year old

bald headed fag. Blow me..." Eminenm added "Nobody listens to techno" as an ultimate dis at Moby. Hey, Eminem - not even Moby does- unfortunately he hasn't made techno for almost a decade! (SM)

***Mohan veena*** - Vishwa guitar sitar hybrid.

**Jon Mol** (see ***SONGS TITLED "ONE MAN BAND"***)

**Molochios** – Evil French BLACK METAL ONE MAN BAND. Has split releases with. DIAMATREGON.

**Momus** - Conventional wisdom states that dance music – and, by extension, all electronic music – is supposed to have idiotic lyrics. And while you'd think the clever social commentary of Neil (Pet Shop Boys) Tenant or the beautiful disco koans of New Order would have laid that notion to rest by now, the myth persists, calcified further with every "Take me higher, baby!" and "I need your love!" belted out on dance radio worldwide. Given that, one can only wonder what conventional wisdom would make of Nick Currie, were mainstream listeners ever exposed to Currie's syphiliticly catchy, poisonously witty, hyper-erotic, thoroughly electronic ditties? Armed with toy-store keyboards, KARAOKE beats, and an extensive library of Nintendo samples, the Scottish expatriate and Tokyo resident better known as Momus has spent the past fifteen years or so waging war against mass stupidity, banality, and AIDS-age-family-values-neo-Puritanism, in the process writing some of the most intelligent, literate lyrics ever set to the beat of a drum machine (or, for that matter, to music). To pay the bills, Currie moonlights as Japan's answer to Burt Bachrach, penning multiple Top Ten singles for pop goddess Kahimi Karie (his cut-and-paste compositional techniques fitting nicely with Japan's patchwork pop sensibilities). Momus, the son of a linguist and brother to a novelist, who early on dismissed the academic/literary route as too easy, overtly lays claim to the lyrical throne of Bob Dylan. How else is one to take his "Mister Jones", in which he states "Bob Dylan at the height of his fame / got asked the same question again and again / in a forest of microphones... / 'Tell us, Bob, who really / is Mister Jones?'"? Not only that, but, with his ultra-libidinous lyrics (did I mention "The Penis Song"? Or the one about the mad German sex scientist?) and well-documented appetite for underage Japanese girls, Currie has also cast himself as heir to the late French superstar Serge Gainsbourg's title of Dirtiest Old Man In Pop. **(EH)**

**Mondo Fax The Singing Judge** – Fax accompanies himself via a pre-recorded tapewhich incorporates several instruments, inspired sound effects and complimentary vocals. Fax is a bonafide crazy person. Consider his material: a Charles Aznavour-like lament, *You Are So Fucked Up I Cannot Stand It Anymore;* a Barry Manilowesque love song, *Eat My Shorts* ("Choke on polished cotton"); a flatulent *Fast Foods and Gas*; and the piece de resistance -- a Broadway-inspired show stopper from a gay musical fictitiously titled *Guys and Guys or The Men Who Did Not Sleep With Shelley Winter.* In the midst of this madness, Fax drops his drawers, dons ■ few outrageous headdresses and dishes the audience. Bizarre as all this sounds, it works. More bizarre is that a Alan Glasser, a convervative-looking middle-aged lawyer from Los Angeles, works part-time as a judge in court, before becoming Mondo Fax a night, a singing judge who belts out ribald comedy songs such as "Saving Hanukkah for Monica."

**Monotrona** – Monotrona could be anything –A Korean crimefighter! A white clothed monster/goddess with silver sparks emanating from her fists when she beat upon her electo-mechanical drum contraptions. A mysterious child-woman with little noise makers from children's books attached to her arms while she played her keyboard. A feather-covered superhero electronic musician... whatever her true nature is we may never know. She seems to be a person named Jodie who has practiced progressive sound and performance actions in Chicago, Portland and new York City, and who has been associated with the bands and spaces called Math, Duotron, Poop Palace, Milk of Burgandy and Dot Dot Dot. But as she explains, it's much more complicated. She is a self described "one noise monster machine, simulating the fourteen impersonations or imitations of man (An alien, an ape, a superhero, a robot [artificial body, no brain], an artificial intelligence [like a computer program, no body], an android [brain and body, highly imitative], a marionette, a spirit, an angel, a Frankenstein or golem, a Dracula or immortal, a zombie [dead], a brain damaged, a brain washed, a devil, a mummy, an astronaut, a schizophrenic, a cripple, a clone. This is more than fourteen, but I haven't completely worked out this system. For example, where does Joey the Mechanical Boy fit in? What difference is there between an angel and a spirit? This list brings up difficult questions. " Indeed it does...but as long as we can dance to the magical sounds of Monotrona, who really needs the answers? (WT)

**Gray Montgomery The One Man Country Band** - Mr. Gray Montgomery was born in 1927, in Jonesville, Louisiana. He is a Real Estate Broker Associate in Vidalia, Louisiana where he lives with his family. Gray Montgomery is a walking, talking, singing, one-man band. He performs in full cowboy regalia and has a talented cocker spaniel that has been known to sing along with him. He started playing the guitar when he was fourteen years old. "I took up the guitar," Montgomery explains, "when a kid who played real good, moved to our neighborhood, and the girls went crazy over him." The Vidalia native expanded his repertoire listening to other great artist of the times and became a veteran of Louisiana Delta roadhouses. His experiences are wide, though he's stayed at home in Concordia Parish over the years. He mentions Jerry Lee "Great Balls of Fire" Lewis with great nonchalance. Montgomery knew Lewis when the hot pianist was still learning to play the piano. "When Lewis first tried to join our band, he was real young. He wasn't a good enough piano man, and we told him, so he started learning." Lewis eventually got good enough, and so did Gray Montgomery. Lewis went on to achieve major stardom, but Montgomery's life took a quieter turn. He plays his music his own way. When Sam Phillips of Sun Records, who signed Lewis and Elvis Presley, wanted to change Montgomery's song "Right Now," Montgomery would not agree. "He wanted to dress it up and make it too slick," and when I didn't agree, the deal fell through," Montgomery explains. In some way, Gray is a second, generation folk festival performer. "I met Brownie Ford down at the state festival in Eunice several years ago. He said, 'I like your music.' He said, 'I've been helping carry these festivals for fifteen years, but I'm about to wear out. Maybe you're the man to carry on, you know, keep the old songs alive.' You know that's why I became the one man band. Lots of my music buddies quit or died. People I played with got younger, the music got louder, and they didn't want to play the music I wanted to play." Mr. Montgomery plays the blues, country times from the1930s, rockabilly, rock and roll, and softer tunes. He has performed at the New Orleans Jazz and Heritage Festival and folklife festivals throughout the state. (PK)

**The Moody Blues "Long Distance Voyager"** - This 1981 LP comes in ■ gatefold jacket where the front and back of jacket contain one drawing of an old time scene of a crowd of people listening to a one man band. (WT)

**Moodymann** - An outspoken voice in the normally non-confrontational world of electronic dance music, the mysterious (no interviews!) Moodymann (given name Kenny Dixon Jr.) is committed to keeping a distinctly Black imprint on TECHNO and HOUSE MUSIC.

***Moog*** - Robert Moog developed his ideas for an electronic instrument by starting out in 1961 building and selling Theremin kits and absorbing ideas about transistorised modular synthesisers from the German designer Harald Bode. After publishing an article for the January 1961 issue of the magazine 'Electronics World', Moog sold around a 1000 Theremin kits from 1961 to 63 out of ■ three room apartment. Eventually he decided to begin producing instruments of his own design. After toying with the idea of a portable guitar amplifier, Moog turned to the synthesiser. Whilst attending a convention in the winter of '63, Moog was introduced to the idea of building new circuits that would be capable of producing sound. In September 1964 he was invited to exhibit his circuits at the Audio Engineering Society Convention.

Shortly afterwards in 1964 Moog begin to manufacture electronic music synthesisers. Moog's synthesisers were designed in collaboration with the composers Herbert A. Deutsch, and WALTER (LATER WENDY) CARLOS. After the success of Carlos's album "Switched on Bach", entirely recorded using Moog synthesisers, Moog's instruments made the first leap from the electronic avant garde, into commercial popular music. The Beatles bought one, as did Mick Jagger who bought a hugely expensive modular Moog in 1967 (unfortunately this instruments was only used once, as a prop on a film set and was later sold to the German experimentalist rockers, Tangerine Dream). Though setting a future standard for analogue synthesiser, the Moog Synthesiser Company did not survive the decade, larger companies such as Arp and Roland developed Moog's protoypes into more sophisticated and cost effective instruments. The Moog impact on SYNTH ONE MAN BANDS and ELECTRONICA is immeasurable. Robert Moog has returned to his roots and currently runs 'Big Briar' a company specialising in transistorised version of the Theremin

**Irene Moon** - Irene Moon, often known ■ Scientifically Speaking with Irene Moon. THE GOAL: To forward the conneXXXion between the fashion of science and the world of the Begonia Society. The Educational Opportunities, musical in nature, are presented in multiple formats including: Power point presentations, Films and Video from the Collection of the Late Howell Bend, and the Micro Theatre of insects that resemble famous people. MOON INTERESTS: Creating a Manatee fan magazine with pin-ups, songs about Canada and the smell of trouble. Contact info: www.begoniasociety.com, moonirene@hotmail.com (PK)

**Mr. Moon** – As a solo act Mr. Moon is an ORGAN GRIDER for hire at UK festivals. In the duo called Moon Carrot he does Puppet Shows, Magic Shows & Comic Walkabout.

**Moondog** - Moondog was a street musician and poet who hung around the 52nd to 54th Street area and around the old Madison square Garden in Manhattan in the 40s and 50s, through to the 70s. He often dressed in Viking regalia considering himself to be Nordic in sensibility. His costume would consist of homemade robe, sandals, a flowing cape, a horned Viking helmet, with ■ long spear of his own manufacture in his hand. Passers-by called him "the Viking of Sixth Avenue". Reaction to this garb was to hamper his musical development due to him being considered a crank. In later years he was persuaded to abandon it for more conventional dress (by his own admission, this was a good move). He was a mainly self-taught composer who worked with home made instruments and produced eccentric jazz and classical based pieces as well ■ vocal rounds. Part of the charm of his work is the brevity of much of it. He was born, Louis Hardin, in Marysville, Kansas on May 26, 1916 but his family moved to Wyoming. He was interested in drums and drum rhythms from an early age. He played drums in Hurley High School in 1929 and in 1949, he played tomtom and flute at ■ Sun Dance held by the Blackfoot in Idaho. By then he was already blind as he lost his sight in his early teens when a dynamite cap exploded. He studied music and finished high school at the Iowa School for the Blind, and in 1933 studied braille at the Missouri School for the Blind in St. Louis. He composed all his pieces in braille. In 1942 Hardin got a scholarship to study in Memphis but he mostly taught himself ear training and other musical skills and theory from books in braille. In 1943, he came to New York and met Artur Rodzinski, Leonard Bernstein, and Toscanini. Supposedly he bowed to kiss Toscanini's hand but Toscanini pulled it away saying,' I am not a beautiful woman ' . Hardin also began to meet jazz performers such as Charlie Parker and Benny Goodman. This gave his work a jazz feel which together with a certain beat quality in the form of humorous philosophical statements and the use of background sounds gives makes him a true eccentric. Hardin began to call himself Moondog from 1947 in honor of a dog "who used to howl at the moon more than any dog I knew of". Despite his status as street musician he intermittently recorded for the CBS, Prestige, Epic, Angel and Mars labels. One of his songs, "All Is Loneliness," (on *More Moondog* for Prestige and *Moondog 2* on CBS) was recorded by Janis Joplin. He also wrote music for radio and television commercials, and his music was used on the soundtracks for Jack Nicholson's *Drive, He Said* and the Coen Brothers' *Big Lebowsky*. Moondog also worked on an album of "Mother Goose Songs" with Julie Andrews. He was also feted by jazz musicians Benny Goodman, Charlie Parker, 50's beat poets and 60s flower children. His CBS *Moondog* album came about when James William Guercio - producer of Chicago and director of cult film "Electra Glide in Blue" - heard him and decided to record him. Moondog was also interviewed on many television shows, including both "Today" and "The Tonight Show." In the fifties Moondog sued the disc jockey Alan Freed, the rock and roll king. Freed used the name Moondog as well as one of his records because it had a howling wolf in it. Then, when he came to New York, he had a program called the Moondog Show. Moondog won the case and Freed stopped using the name. There is a rumour that Stravinski intervened by speaking to the judge. Moondog disappeared from the streets of New York in 1974 because he had been invited to perform in Germany. After his performances in Hamburg, he began to perform on the streets of Europe where he met Mrs. Sommer who transcribed his music and acted as his publisher and business manager. Her father supported Moondog in his later years. He produced at least five albums in Europe, including ■ "sound saga" titled *The Creation*, and regularly performed his compositions with chamber and symphony orchestras in Paris, Stockholm and cities in Germany. Moondog died of heart failure on Wednesday, September 8, 1999 in a hospital in Munster, Germany. He was 83. (PK)

**Bo Mooney** – Bob Haworth, a Folkie who would join the Kingston trio in the 1980s, developed a one-man band around the name, Bo Mooney, playing guitar and banjo as well as harmonica, foot-pedal bass with his right foot, various percussion instruments with his left foot and anything else that was readily available. This evolved into a mobile one-man band with a bass drum on back, banjo, harmonicas, washboard, bells and whistles and cymbals between knees. He continued this act even when he was in the Trio. Eventually changing name to Bob O'Luney, Howarth has performed for thirty years as a One-Man Band. He now master over 28 instruments. In addition to jazz, ragtime and boogie O'Luney is infamous for relentless classic roock songs, including ■ 30 minute version of Lynyrd Skynyrd's "Freebird" which he used to woo his wife and a 47 minute homage to Iron Butterfly.

**Paul Moore**- Englishman Paul was born on 4th. March 1950. At the age of 16 he took up Washboard, Jug, Kazoo and has sung in various jug bands (he is currently The Washboard Wizards). In 1969, playing jug band music helped Paul drop out of the London Stock Exchange, after 3 years of being "Torn apart by the system." In 1977, finding it hard to play solo washboard etc, he learned some cords on guitar and took up the ukulele. He has never looked back since!. Busked on and off in the USA and Canada including Europe, BUSKED and the Middle East. Always having music to supplement his other jobs, Paul settled in Israel in 1981, living on the Kibbutz Shamir. He played music and grew apples till 1991 when he left the Kibbutz moving to the centre of the country. Since 1992, Paul has been making a living with his uke and lots of junk (he recycles everything). Paul's one man band is based around Uke, Washboard and Kazoo with any other bits and bobs that is to hand. (PK)

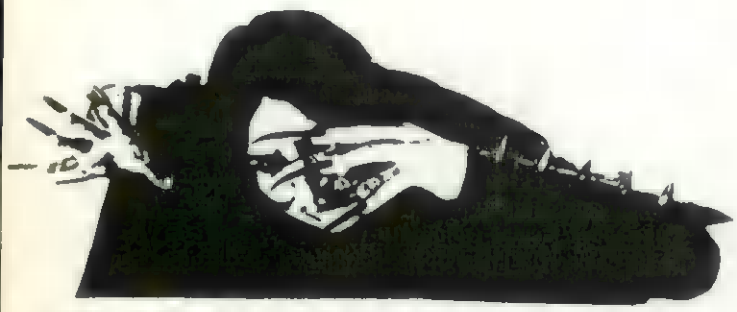
**Erick Morillo** – New York based DEEJAY, ELECTRONICA ONE MAN BAND and label executive Morillo is one of the most influential players in HOUSE MUSIC.

**Morlokt** (see **REVENGE R**)

**Giorgio Moroder** - Debate may rage among Midwestern DJs as to whether techno/house music was invented in Chicago by Frankie Knuckles or in Detroit by Derrick Carter (leading less partisan dance-music aficionados to wonder why the answer can't be "all of the above"?), but in both cases those DJs were building upon the 4/4, synth-happy, string-heavy foundation laid by European disco producers like Giorgio Moroder. Best known as the producer of Donna Summer's early club hits ("Love to Love You, Baby", "On the Radio"), Moroder was responsible for the sublime synthesizer arpeggios that backed Summer's angelic vocal on the 1977 megahit "I Feel Love". On his own, the Italian producer / keyboardist /Electronica One Man Band pioneer churned out some of the most timeless trash ever to burn up the discos of Paris and Milan (his 1977 magnum opus *From Here to Eternity* is about as essential as disco LPs get). Long revered by club DJs, Moroder has, with the rise of New York's new Electroclash scene, found acceptance among the indie-rocker descendents of the punks who once despised his records. Notable highlights of Morodor's career are his early work as Giorgio, his work as the faceless disco band Munich Music Machine, which was a calculated take on Nuggets-Garage rock, and E=MC 2, the first ever "Electronic Live-To-Digital" LP. (EH)

***Morris Dance*** (see ***PREHISTORY OF ONE MAN BANDS***)

**James Morrison** – This Australian STUDIO OVERACHIEVER works in the unlikely (for an overdud dude) field of Jazz, creating witty, joyful recordings. James "Lord Bunji".Morrison plays trumpets, trombones, saxes, tubas, and piano and whatever else in neccesary. He recorded in the 80s and 90s for WEA.



**Mortiis** - Walking down ■ windy Chicago street in mid-October, a friend and I stop in front of a poster advertising the upcoming "Expo Of The Extreme." One of the acts at this festival of decadence advertised is Mortiis, "from Sweden." The accompanying photo is one of an odd creature dressed in black, with spikes and leather bat-wings covering his arms. He menacingly displays his eight-inch-long black fingernails. What is most striking about this being, however, is his white skin, long pointy ears, a drooping demonic prosthetic nose. We pause in front of the poster a moment, and my friend, having never seen Mortiis before, states quite eloquently what is going through both of our heads at the moment.
"It's about time."
Mortiis is a creature whose appearance brings ■■ air of theatricality to music that it has never had before. Certainly band like KISS wore makeup, but they would never have actually made themselves ugly, Rock vanity got prevented that. And surely bands like GWAR, and their art school contemporaries, have brought costumes to an extreme level, but that excess has always had a Muppet Show/comic quality to it. Mortiis' appearance seems unique, in that this artist is willing to laboriously transform himself into ■ ugly gnome-like creature, without comic irony, and without regard for loss of identity. His mere appearance ■■ posters had started a huge wave of rumors around town: Mortiis' nose and ears were surgically altered . . . Mortiis had demanded six dwarves be available for his stageshow . . . Deadhead-like Mortiis fans arrive at his shows dressed in full Mortiis gear. The city was abuzz.
One of the aspects of Mortiis' career that allows him the Metal world's ear is that he was the original bassist in Norway's infamous Emperor. For those unfamiliar with the legendary Norse Black Metal scene, suffice to say that for the first time in Rock&Roll history, all the extremity associated with the music was manifested by the artists The two most significant activities were band members brutally murdering rival band members and a mathematically significant percentage of the country's churches being burned down by musicians and "fans." Without going into details, I'll quote the liner notes to the "Gods Of Darkness" CD that explains that "several members (of Emperor) were involved ■■ the infamous proceedings of the early nineties and suffered jail-sentences." Though Mortiis was not one of those incarcerated members (he left the band, and Norway, early in Emperor's existence for personal reasons), his association had dark music fans eager to hear his next project. It should not have been a surprise that his music would be different from Emperor's (his lyrics with the band leaned towards fantasy/Dungeons and Dragons themes rather than the hate-themes the others favored), but what he eventually released was shocking! No bass, no guitars, no Metal, no Rock. Mortiis' music, ■ atmospheric, dramatic synthesizer stuff. Pseudo-classical compositions combining electronic drones, monk chants and dramatic samples that would sooner provide an eerie soundtrack to a night of role playing games than it would to a night of Rock Bacchanalia. Nontheless, he is considered ■ BLACK METAL ONE MAN BAND, and I was eager to see how this, and a live show featuring him dressed in his costume, would play out.
When I arrived at the so-called Expo of the Extreme, near midnight on Halloween, I wasn't sure what to expect. The highly promoted event, which had received excessive media coverage, was allegedly partially sponsored by Marilyn Manson (who was rumored to be showing up) and promised performances by extreme Metal and punk acts, dozens of celebrities from the worlds of porno and hate-literature, and countless multimedia acts of depravity. However, the particular promoters of this event were infamous for not quite delivering on their promises, and the possibilities for disappointment seemed high. Upon entering, those odds skyrocketed. The cavernous theater, with two huge stages set up and merchandise booths spread around, was fairly empty. Several hundred people at best were there, and most were watching the theatrical act on the second stage or looking at the porno merchant's wares. Inside the main theater, almost every seat was empty while only a few dozen people were speckled around the stage watching a boring act. Many celebrities were actually in attendance, though, including a fairly charming Jim "Answer Me" Goad, Cynthia Plastercaster looking stunning in a Xena costume, and outlawed cartoonist Mike Diana, whose bizarrely weak handshake was so creepy it made ■■ almost reconsider my position on censorship. Nonetheless, the event seemed ■ real bust. A booth was set up selling Mortiis' fabulous merchandise; picture discs and 12 inch singles self-released on Mortiis' Dark Dungeon label and licensed CD versions. The business seemed slow and I overheard a middle aged man asking the seller "Is this stuff *really* dark? You know, *dark*." Clearly people did not know who Mortiis was, but were somewhat excited to find out. Soon all would know, for Mortiis' American stage debut was next!
Though the capacity was several thousand, there were perhaps one hundred people gathered around the stage for the headlining Halloween act of Extremity. Several were hardcore Metalheads who, though they didn't know exactly who Mortiis was, were excited enough by pictures they had seen to continuous scream and violently pump the sign-of-the-beast hand gesture ■■ the air. After a l-o-n-g wait, the stage filled with jets of fog machine smoke. Minutes passed and more smoke filled the stage ■■ eerie music wafted from the sound system. The crowd waited and waited and finally Mortiis, in full regalia appeared, entering stage right. Rather than make a glorious entrance however, he trudged, shoulders slumped and head down, across the stage to disappear across stage. The confused crowd cheered his brief appearance and then waited for long minutes for his reappearance. The slow, spare dramatic synthesizer drones continued, and finally Mortiis reappeared. What took place over the next 40 minutes (or several hours, it was hard to determine) followed this pattern: Mortiis would walk back and forth across the stage, shoulders slumped, for several minutes, looking more like he had lost his keys than he was contemplating evil. After a few minutes he would come to the lip of the stage and dramatically gesticulate for about 2 seconds, freezing into a flourished pose akin to one David Copperfield might take after an impressive trick. Then he would trudge offstage and several more minutes would pass. Occasionally there would be something more dramatic. At one point he came out, blew fire, David Copperfield-ed and then trudged off for minutes. All the while, the taped music continued, perhaps changing in levels slightly as he was off stage. The idea of him turning knobs with eight-inch fingernails was amusing.
The crowd began ■■ thin, though a couple of loyal Metalheads, too proud to admit defeat, continued to pump their thumb-index and fore-finger extended fists. The sole narrative was introduced when a meaty porn starlet was dragged onstage by hooded henchmen, and "tied down" to an altar, where theoretically Mortiis would sacrifice her. Perhaps she was not told how long Mortiis would pause between stage appearances, as she became noticeably impatient, looking around to see if he was coming. Eventually this storyline would include ■ brief blood capsule biting of her, followed by an *extended* look-for-keys, leave for five minutes suite. Perhaps the epitome of the tone of the show was a chase through the crowd, a chase in which both Mortiis and his victim were *walking*!

As he exited from the stage, perhaps the 10th time, disappearing for minutes, I actually began laughing out loud. Though some members of the crowd, like I had been for the first half-hour, were still waiting for something to happen, it finally had been revealed to me that the most Extreme aspect of this performance, was the irony. Mortiis is a man who has reached an apex a showmanship on one level, his costume and makeup which must take hours to don are incredible, yet he actually has not figured out at all how to *make show*. His concepts of theatricality and his stage presence drifted between wrong and non-existent. I ran into several friends there who had actually seen his video tape of a similar show, and knew what to expect, but had come to see it so as to believe it. Later Jeff from Baloney Shrapnel records explains that the video is "a force to be reckoned with," but only if you watch it with Mötorhead music playing. Eventually Mortiis looks-for-keys, Copperfields and exits and the music ends and the lights come on. I guess that's the end of the show.

Though, obviously, I was underwhelmed, I certainly have seen hundreds of worse bands just playing songs and being boring. I'm willing to give Mortiis the benefit of the doubt. It is an act in its infancy (Mortiis has only performed live several times) and it certainly can get better. I also admire Mortiis' multi-media assault. Besides records and CDs, Mortiis is working on a book, a comic book, a website (which claimed the Chicago show was "AWESOME!!!!!"), his home video and side musical projects, including the darker Vond, and the more Disco-like Fata Morgana. I was eager to meet with Mortiis and talk about his work, which I had an opportunity to do the next day at the infamously sleazy Rock&Roll motel, The Spa. Here's how it went down (read Mortiis' voice in excellent slightly Swedish accented English, with especially noticeable accent on the American profanity):

ROCTOBER: How did you think the show went last night?

**MORTIIS: Technically it was alright. There were a lot of problems. I was supposed to have a drape, like a theater curtain. The fire department said if you do that (the drape) we're going to cancel the entire show. So they had to put up all this *fucking* smoke and that was supposed to have the same effect. It didn't. When I walked across the stage everybody saw me. We were standing there for fucking five minutes waiting for the smoke to get thick enough, and I was going like 'Fuck this, I'm just going out.' Everyone saw me, that kind of ruined the effect. It felt kind of shitty. It felt wrong.**

What are you doing in the corner when you go back there?

**Adjusting levels.**

What are you controlling?

**Not a whole lot. I'm just kind of looking where I am in my set, I've got a tape recorder running, and a DAT, with the actual Mortiis music and the industrial background music. I'm kind of fading it in and out.**

Was there anything else besides the drape that you weren't satisfied with?

**Uh, well I was told I couldn't breath fire, but I decided , 'Fuck it, I'll do it anyway.'**

Let's talk about the rumors. Many people believe you have surgically enhanced nose and ears.

**That's nothing new. That's old, that's old.**

Also, do people come to your shows dressed as Mortiis?

**I haven't seen that, but I heard it.**

Also it was rumored you had asked the Expo to procure dwarves for you. Is that true,

**No. Maybe were joking around. But I wouldn't want *fucking* dwarves on stage, that would just look *stupid*! Only if I had a huge thing going on, like a two million dollar show going on. Do a giant thing and blow Alice Cooper off stage any day. Then we could probably make dwarves look good on stage as well. You know, like little gnomes or whatever. But I haven't asked for that.**

Speaking of gnomes, what exact creature is Mortiis? Is it a Wood-elf, a demon, a troll...?

**Well it's kind of my own visualization of my own spirit, the way I think my spirit looks. But people think that I'm trying be a troll or elf . . .I never said that or tried to be that. They can think whatever they want, I don't really**

You have no specific creature in mind.

**No, it's me, it's my personality. My persona.**

What surprised me a little about the show was that from listening to the music, I didn't think the character Mortiis was evil, I thought Mortiis was kind of noble, a sort of Phantom of The Opera. I was surprised he would kill the girl.

**Well he's not really evil, I am exorcising the evil and dark side of Mortiis on stage, 'cause I think that works best, and I don't feel like sitting there and being a fucking happy...troll on stage. It's not going to work.**

How did you think it went with the girl? Is that normally how you'd chase her. That was a slow chase.

**That was the first time. That would work if you had a great, large audience. I'd fight my way through the audience, get her back, and all that stuff, but the audience kind of small.**

We're you disappointed.?

**Not with the audience, with the turnout. I was told I was going to play to about two and a half thousand people, and I was kind of shitting bricks because of that.**

Are you a fan of magicians, of David Copperfield, I see Mortiis has flourishes after he does ...

**No, that's just the way that Mortiis acts. I know who (Copperfield) is, I've seen a couple of his tricks, you can't avoid seeing that, but I don't take stuff from him.**

Some say your music is a soundtrack to role playing games.

**Yeah, I hear that all the time. That's OK, my brother plays my music when he plays role playing games with his buddies, and stuff like that.**

Are those games an influence you? Do you play?

**I played, but not fantasy ones.**

What *are* your main influences, I notice that many Black Metal musicians in interviews cite surprising sources.

**I've always been influenced by Conan soundtrack (*Conan The Barbarian*, 1981). That's killer, that's like an time fave.**

Who's the composer on that

**Basil Poledouris, a Greek guy, I don't know. That's so excellent, so brutal it kills all Black Metal, Heavy Metal and everything at once, it just crushes all that. It's got such an atmosphere, it's just...killer. I've been kind of . . . I was going to say ripping that off, that's a strong word. I've been *very*, *very* inspired by that.**

Now as far as your side projects, Vond is very dark, suicidal even, and what's up with Fata Morgana?

**It's like electronic poppy thing. I like old Kraftwerk, I even like fucking old ABBA. I like old Disco stuff. I don't like Village People, that will make you laugh. Do you know Giorgio Moroder, Italian guy. . .**

Yeah, he's fantastic.

**I was kind of inspired by his *Midnight Express* soundtrack.**

It seems that from where Black Metal came from, it's branching out into two directions. One is a more traditional Heavy Metal, and the other direction, is Gothic or like what your doing . . .

**Like Cradle of Filth? I don't like that. A lot of bands are trying to jump on the Cradle of Filth thing, because they're the biggest Black Metal thing going on, and they're really Gothic with hats and girly makeup, and a lot of bands are jumping on that to sell records, to sell out, and I think that *sucks*!**

Don't you think your persona is to sell to records, to grab attention.

**Oh yeah, but that's the consequence. I did that because I felt like it. I've got all these ideas, it's my spirit expressed. I'm sure it helps to sell records.**

It seemed like even though you had strong visuals, some of the staging was slow

**I know that. It was kind of slow at times, I was up there thinking something should happen. That was why I was walking around, but I didn't want it to look stupid, like a fucking fashion show.**

Ideally what would be the difference?

**None. That's the problem that I have. I don't have money to have things going of all times. I don't know what I would do. If a label gave me money I'd make a good stage show. Pyrotechnics.**

How are you able to turn the knobs with your nails?

**It's hell.**

How long does it take you to get all your stuff on.

**Well last night it took forever for some stupid reason. I don't know, about two and a half hours. It's been up to three hours, and that's hell, because I usually drink a lot when I play. I drink a lot all the time anyway, which you got to go piss a lot, and when you have to take the armor off it's impossible. Normally it takes about two hours.**

I know you've removed yourself, so here's my last question about Black Metal: What are the social conditions that you think are the impetus behind church burnings and whatnot?

**I don't really know cause I never did that.**

I'm not accusing you, but you certainly know people who did.

**Yeah I do. I do. I didn't really talk to them about it. It's some kind of hatred for the Christian religion I guess. Very very primitive. I still feel Christianity is bullshit, but I don't feel like burning churches to make a point. I don't know what made them do it. A little bit of status, the excitement, and all that. We were really, really young back then. We didn't understand the consequences.**

Going back to your Emperor days, even your demo on Wild Rags, while most lyrics in Black Metal are about hate and the Devil, yours are not, they're more about this world . . .

**Yeah, they are about personal visions, well the demo lyrics are a little more like 80s Thrash Metal, like Sodom, Venom...There's no Satan mentioned ever in the lyrics that I did, I've never been a Satanist or cared for that. It's always been wizards and castles and shit like that. Demons are kind of more my thing.**

What's the difference between a demon and a Satanic demon?

**I don't know. You can say like, 'Beelzebub will come and take you and eat your nose,' or you say 'The demon will come.' Like Beelzebub is like a Satanic demon from Hell, but a demon in itself, that's like serious. I've got demons in my head.**

These are all inner demons?

**Well that's just an example**

Well where do they come from them

**You create them. Hell could be anywhere. It's not necessarily a Christian thing. Hell is a word to explain something that's really...bad. For lack of a better expression, it's something fucked up and bad. I mean, "I'm going through Hell now."**

Are you really! This interview...

**NO! I'm just trying to make a point**

Do you think other acts are going to start looking like you.

**It's happened a couple of times, but it takes a pretty stupid person to do that. An imaginationless person. I'm the original, you can't take that away.**

Do you have any plans to do actual soundtrack work.

**I'm not a good enough musician. I can put things together, program...I'm not interested in being a technically excellent musician. I just want to create stuff.**

How has your travels been so far?

**Customs was kind of a drag, but they let me through.**

Did they look at your nose?

**They didn't do that. They pulled me in, you go through a lot of different gates.**

Did you tell them that you were a performer

**I got nervous, they took me to an office, and basically what they wanted to know was what kind of music I was playing. They wanted me to say Heavy Metal, because then they would have fucking strip searched me for drugs. But I said I was doing soundtrack music, and they were confused and let me go. Didn't even search my bags. I was lucky.**

Is your name pronounces Mor-tiss or Mor-tees.

**Mor-tiss. Some people over here pronounce it Mor-tees. that's how my mom pronounces it for some stupid reason.**

Does your mom like it?

**She likes some of my stuff.**

Does it upset her to see you with your and your ears?

**No. My father is more freaky about that. He says, "When you perform over there are you going to do your nose?" And I said yeah, and he said (in a worried tone) "O-h-h just be careful!" Because they still have all this Black Metal phobia because of all the shit that was going on.**

Any last words you have for people reading this?

**All I want to say is that Mortiis is not into Viking shit or Satanic shit. That's what most people think, that I'm a Satanist, or that I'm totally into Nordic Mythology, which is totally untrue. I couldn't care less about that.**

No Wöton for you.

**No. I mean, I respect that, *of course*, but I couldn't care less about it** (JA)

**Slink Moss** – A veteran of Chicaog bands the Farmers and the Goblins, Slink Moss is a multi-instrumentalist with a stripped down take on American rootsy pop music.

**Mark Mothersbaugh** - Mark Mothersbaugh from Devo has released a few CDs of solo/STUDIO OVERACHIEVER material. In 1988 he put out *Muzak for Insomniacs Volume 1. Joyeux Mutato* is a collection of DEVO-esque Christmas music that came out in 1999. (CB)

**Motorcycle Man** - I recently saw on a street pole a poster advertising a one man band "From: Detroit, U.S.A." -but I believe he lives in Vancouver, Canada - "The One and only...Motorcycle Man. "Pop Music...sucks. Rock'n'Roll...is retro. Electronica...a joke. Punk...sold out. Motorcore...Rules! MC Motorcore" In the middle of the poster is a big drawing of a hand with an MC written on it. Then there are various quotes from the press saying that he is a "creative genius" and "the best one man show EVER!" In the corner a small murky live photo of Motorcycle Man shows him standing over a keyboard in full black jumpsuit wearing a mask and goggles. A motorcycle helmet lies on the floor in front. Attempts to find Motorcycle Man have so far proven fruitless. (RD)

**Mountain Goats** (see *BEDROOM BANDS*)

**Mouse** – HUMAN BEATBOXING partner of Tupac Shakur in middle school.

**Mozart** (see *GLASS HARMONICA*)

**Mr. Boom** – Known as The Kids One Man Band- Scotland's Mr Boom has been visiting Planet earth since 1984. Mr Boom, aka Andy Munro who used to be drummer with the Electric Ceilidh Band until he took to treading the boards entertaining kids, is obviously a class act. A recent review stated: "Whether it's going to the moon, telling stories, or just doing that one-man-band thing with his mouth organ, Mr Boom is a consummate pro and all his productions reek of quality". Mr Boom's act (which has also been on British TV and on recordings and videos ) has him interact with the kids while performing on his One Man Band rig, which includes HARMONICA/RACK combo, percussion and a cymbal on his space hat.

**Mr. Handman** – A performer who can make unbelievable sounds with only his body, Bruce Gaston makes music by squeezing his hands together, which is better known as the art of manualism. Sometimes a soloist, though ususally accomponied by a guitarist and singer Ken Purcell, the Mr. Handman act has been wowing audiences for years. Gaston has been practicing manualism for the past 30 years. He began the art after being inspired by a childhood friend who also had this remarkable talent. As a result of relentless practice, has mastered distinct sound quality. He appeared on the MTV program "Oddville," where Gaston had the pleasure of playing "The Bridal March" on his hands for a couple who wed on the show. Gaston, who is sometimes called "Pavarotti of the Palms," has been on over 200 radio shows worldwide. In November of 1998, Gaston & Purcell had the honor of opening for musician TODD RUNDGREN. Gaston has mastered a "vibrato" sound which took 15 years to develop. Also, in the duo's rendition of "Pomp and Circumstance," Gaston achieves extreme clarity on even the highest of notes played. There are many factors that can affect the ability to make music with the hands, such as humid or damp weather. To keep his hands dry so he can achieve optimal sound, Gaston keeps a supply of "Diaparene" baby powder close by. The duo recently released their own CD. Visit www.mrhandman.com for info. In February of 2001, Bruce appeared with Jim Rotondo and Ben Brenner on *the Tonight Show with Jay Leno* under the name of "The Three Tendons". This unusual trio consists of two hand squeezers (Jim and Bruce) and a hand blowist (Ben). (PK)

**MRMAGICSOUND** – German STUDIO OVERACHIEVER.

**Mr. Methane** – The world's only performing flatulist, Mr. Methane has updated the success of Le Petomane by using only his body for virtuoso solo musical performances. Mr. Methane, in fill superhero garb, performs songs only with amazingly controlled farts! This talent has lead to the Englishman's release of a CD and appearances on Howard Stern's show.

***Much Ado About Nothing* by William Shakespeare** – This 1599 play features a speech by Benedick in act II scene 3, wherein he laments love softening real men. The italicized section refers to Claudio, who once enjoyed the manly martial beat of a fife and drum band being softened

into enjoying the romantic sounds of a One Man Band playing the **PIPE-AND-TABOR**.

BENEDICK: I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by failing in love: and such a man is Claudio. *I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabour and the pipe*: I have known when he would have walked ten mile a-foot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier; and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes.

**Jack Mudurian** – A 47-minute History Of 20th Century Music! David Greenberger, who has been chronicling the inner thoughts and outward expressions of the elderly in his multimedia project *Duplex Planet* for years, discovered one of the great *a capella* solo artists on one cloudless June afternoon in 1981, when David brought a cassette recorder to visit the Duplex Nursing Home's very own Jack Mudurian. Asked, simply, to "sing something", this Duplex's Sinatra-in-residence proceeded to unfurl an utterly ear-bending 129(!!!)-song non-stop medley of show tunes, old favorites, and even a possibly definitive reading of "Rock Around The Clock". When the tape was full, the performance was over. The wacky visionaries label Arf! Arf! Has released a CD, and it has also been excerpted on NPR. The phrase "hearing is believing" has never been more applicable. (GPG)

**Kenny Muhammad** – One of the all-time great HUMAN BEATBOXING artists. Muhammad has worked with Take 6 and has been a national Beat Box champion.

***Multiple Sidosis*** – 1966 Short film utilizing quick cuts and multiple angles of a one-man-band musical performance by Sid Lavarents (who served as both film-maker and musician). Added to the National Film Registry, Library of Congress for 2000. *Sidosis* is a 1966 backwinding, black-matting, mysterious and crafty film production of Sid Laverents of the San Diego Amateur Film Club. Sid's ingenious matting techniques, which have confounded all audiences. It opens with a Christmas scene, complete with familiar carols. An exchange of gifts between Sid and his first wife Adelaide ends with Sid receiving exactly what he asked for: a new sound recording device. The next scene features Sid pleasantly tinkering with his new sound recording gadget to the point where he starts a daydream sequence of all the numerous possibilities available. Fantastic psychedelic induced letters swirl in and out of the frame revealing a slightly blurred marquee with the title Multiple Sidosis. A steady and increasingly more audible metronome tick permeates the capricious hallucinatory title segment and finally dominants the film both as sound and image, introducing Sid's multiple image, sound odyssey. The single image of the metronome, moves to the left hand top corner of the frame, making room for Sid to strum on a ukulele. The ukulele image is replace by Sid whistling the same tune accompanied by the same metronome steadily keeping the beat in the left hand top corner. As whistling Sid moves to the right hand corner of the frame, ukulele playing Sid appears in a small box directly below the whistling Sid. Another box with Sid playing the banjo is introduced and appears directly below the metronome. Within moments three small portals just big enough to contain three individual Sid images playing identical ocarinas line the bottom of the frame. Eac additional Sid adds a layer of harmony to the song "Nola," which Sid claims took him four months to perfect the whistling track due to the fast pace of the song which does not allow for much breathing space. By the end of the song, eleven separate Sid's appear on the screen, whistling, strumming the banjo, plucking the guitar, blowing crudely fashioned wind instruments out of beer bottles, fingering a JEWS HARP, mouthing three distinct ocarinas, and three Sid's singing a soft barber shop background hum to round out the choral arrangement. The film is visually stimulating and leads any curious audienc member to ponder how the multiple images were produced. Unlike contemporary special effects lade films, Sid' film is not overwrough with a desire to showcase a new gadget without observing the necessity of strong story elements. Instead Sid's film was premised by his idea which propelled him to dedicate four months on pre-production which included fashioning a special matte box and a unique device to coordinate his 12 track song with his multitude of superimpositions. Sid could have had his film optically printed by professionals but the cost seemed prohibitive and the challenge to create the apparati in his own shop was part of the fun. His unusual technical prowess is integrated into each of his hilarious and ingenious shorts, never dominating nor hindering, but complimenting his uniquely quirky stories. (PK)

**Musical Glasses** - Glasses filled with differing amounts of water so as to alter the pitch of the sounds obtained by striking them with sticks were used by the Persians, the Chinese (*Shui Chan*), the Japanese and the Arabs (the *Tusut* was mentioned in 1406), but in 1743 when the Irishman, Richard Puckeridge began rubbing the rims of glasses with wet fingers to produce beautiful, eerie sounds a musical revolution was underway. The Musical Glasses would become one of the most unique solo-instruments in the world. A number of musicians (including the composer Gluck) took up Musical Glasses, and when Benjamin Franklin saw English virtuoso Delaval play the "angelic organ" (also called "Seraphim"), he was inspired to create the GLASS HARMONICA. That instrument was the rage with musicians, but after it faded from grace (due to a belief that it turned the minds' of its virtuosos to mush) Puckeridge's simpler configuration regained popularity. Virtuosos like JIM PRICHARD TURNER applied the instrument to classical settings and brought it to the street, where the unique instrument draws crowds, a prerequisite for BUSKING. Busking Musical Glasses players usually have their glasses attached to something permanently, so if you see one leaving at the end of his workday you may catch the unique sight of glasses magically standing horizontally on a board under a musician's arm. In the 1960s German musician BRUNO HOFFMANN revived some of Ben Franklin's more complicated ideas, but it is the simple finger technique that is most widely practiced today.

**"The Musician Who Played Nine Instruments"** – An expert One Man Band was described as a famous foreign musician, and billed as "The Musician Who Plays Nine Instruments At The Same Time" in advertisements in Spanish newspapers of February 1791. He played organ, JEW'S HARP, plucked psaltery, large drum, JINGLE RING, triangle, castanets, BANDOLA, and cymbals. During this era One Man Bands were not merely street performing oddities, but were also called to perform for royalty. This particular musician also offered to perform private concerts in the homes of benefactors. He possibly is the same person as **"THE MADRID BANDOLA PRODIGY," after picking up some more skills**

**Muslimgauze** – Political Middle-East musically influenced STUDIO OVERACHIEVER.

**Mustang** (see **ALEX ATTIAS**)

**My Dad Is Dead** – Matt Swanson released a bunch of STUDIO OVERACHIEVER indie-rock albums out of Cleveland, OH in the '80s and '90s.

**Ray R, Myers** - A gaunt but handsome man, Myers is pictured on the cover of his 10-page, self-published (circa 1941) autobiography, Life Story and Picture Album, sitting in a stiff-backed chair, a guitar laying horizontal on the floor before him. His bare feet are positioned across the strings But something's missing. Two things, in fact. Myers, according to the pamphlet, billed himself as "The World's [sic] Famous Armless Musician. Born armless on January 2, 1911, to a Lancaster, Pennsylvania, farm couple, Ray learned to use his feet in a prehensile manner, eventually becoming an expert rifle marksman and obtaining a legal driver's license. He played trombone in the high school band. Myers then obtained a Hawaiian guitar and "with ambition that only the Good Lord can give, he learned to play using his feet. With the toes of his left foot he held the steel bar to note the guitar and with his right foot

he held a very small pick to strum. In 1933 this VERY SPECIAL ONE MAN BAND played the Chicago World's Fair, then returned to the Lancaster area to broadcast on WGAL. His singing and plucking eventually landed him gigs on WWVA (Wheeling, WV), WEEU (Reading, Pennsylvania), WHAS (Louisville, KY), and WSVA (Harrisonburg, VA). As Ray tells it, he was quite popular on radio and in concert. Besides putting his pedal to the metal, he wrote songs. Lyrically they reflect common hillbilly themes: cabins, mines, mother, and Jesus. The title of one- about being reunited with his mom in heaven- is touching in its irony: "Shake Hands with Mother Again." (IC)

**Myles of Destruction** - West Philly queer-core One Man Band extravaganza Myles performed with bass and a drum machine, alternating between screaming and singing, playing quietly, and going apeshit with guitarless grind influenced tunes. Has recently expanded to a full band with other musicians. (PK)

**Mysterious Asthmatic Avenger** – Mysterious Asthmatic Avenger is a French One Man Band who plays guitars, banjo, kickdrum, ukelele, tambourine and KAZOO. Born in 1967 as a human, the Avenger was really born in 1994 as a superhero with the mission to go beyond playing inn Garage Punk 60s bands and start playing like HASIL ADKINS. Exchanging letters with Adkins, the MAA began to spread his messages on the radio and on stages across Europe. He began a rivlary with LIGHTNING BEAT MAN and they would tour as battling One Man Bands. MAA prides himself on being able to play with or without amp and PA! He has several records available and is feature din the documentary *LET ME BE YOUR BAND*.

***Nai*** - Probably the most characteristic instrument in Romanian folkore, the nai is a flute with wooden tubes arranged in a vertical curved line. See ZAMFIR.

**Andrew Nakane & His One Man Band** - Mr Nakane is a Japanese Elvis impersonator who lives in L.A. sings and plays guitar, synthesizer, foot pedals, cymbals, kazoo and harmonica on his 1981 LP, and performs various songs in English, including "Love Me Tender," "Teddy Bear," "It's Now Or Never," "Blue Bayou" and one side of Japanese songs. Performing live he has a contraption made of plastic tubing that holds his keyboards, guitar, drums and tambourine, and he sings "Secret Agent Man" as "Secret Asian Man." A truly dynamic performer!

**Takayuki Nakano** – Experimental Japanese avant-garde ELECTRONICA ONE MAN BAND/SOUND SCULPTURE artist. Most famous piece (due to massive WFMU reciting James Joyce, while accompanying himself on drums!

**The National Splits** – Mike Downey's BEDROOM BAND playing Pop.

**Natron (and His Outer Space RhythmRobots)** - Nate Hammond has created an electronic Robotic support band made up of Hammer-Head (a Roland 330 and Hammond Auto-Vari 64) and Mr. Maestro (an old Maestro rhythm box). Using these Goodwill found collaborators he knocks out "budget blues, driven by flying chunks of artificial beat box and hollow-tone whacks of a cheap, old-time six-string. It's resurrecting the Ghost of Delta Past, all saturated with slide guitar."

**Near Castlegar** - Michael Ledwidge of Sub Pop band Zumpano reappeared as this lo-fi BEDROOM BAND.

***Neckrophone*** (see **E.J. BRULÉ**)

**Chuck Negron** - (See *SONGS TITLED "ONE MAN BAND"*)

**Roy Nelson** (see *BALLPARK ORGANISTS*)

**Nestor** – Massachusetts-based Paul Casey's computer NOISE ARTIST project. Nestor was created to get closer to the artists original goal of making noise based on Classical Civilization and its literature and myths. (PK)

**Andrew Neumann** – Electronic primitive SYNTH ONE MAN BAND.

**Neutron Prom** (see **GENTLEMAN JOHN BATTLES**)

**Greg Nice** – A *HUMAN BEATBOXING* great.

**Nilsson One-Man-Band** – German ONE MAN BAND FOR HIRE.

**Nimrod** - Tim Scott's dark, funky ELECTRONICA ONE MAN BAND. Previously released material as Freeloaders.

**Nine Inch Nails** - Go ahead and snicker, but in the end there's no denying it: despite all his hyperbolic depression and self-parodying teen-angst lyrics, STUDIO OVERACHIEVER/SYNTH ONE MAN BAND Trent Reznor remains the most important synthesizer geek ever to twist the knobs on a Micromoog. Not only did Reznor invent countless MIDI and studio tricks that his peers have yet to master (if you think you can explain how he got that bass sound on "Closer", I'm all ears), he single-handedly reversed 20-odd years of anti-synthesizer prejudice in rock music (remember Queen's "no synthesizers were used in the making of this record" disclaimers?), forever legitimizing synths as hard-rock instruments. Beyond that, Reznor was – and remains - a sex symbol and cultural icon on par with any rock god of his time. What other synthesizer geek before him could say that? (Prince, perhaps, though the Purple One usually stuck to guitar in public) For every two teenagers whose life changed forever when the "Smells Like Teen Spirit" video premiered on MTV, there was one whose rock n' roll awakening didn't occur until a friend showed them a bootleg VHS copy of NIN's x-rated video for "Happiness In Slavery". To this day, the listening habits of many a twenty-something music fan can be broadly summarized by which of the two – Nirvana or NIN – they preferred in high school. Granted, Nirvana may enjoy more alternative credibility, with a pedigree that stretched back to the Velvet Underground (by way of the Pixies). But when you got down to it, Kurt and his foo-fighting friends were simply rehashing your daddy's (or, at the very least, your older brother's) rock and roll. Nine Inch Nails, on the other hand – now *there* was something even your Ramones-loving punk-rocker uncle couldn't stomach! Though *1989's Pretty Hate Machine* may have been fairly conventional synthesizer pop (albeit with more bite, kinda like Doctor Pepper), 1992's *Broken* found Reznor (and producer Flood) mercilessly mangling the sound of NIN's guitars and synths beyond all recognition. In fact, when I bought an issue of Guitar Player Magazine that promised to reveal the elusive fingering for the twisted riffs of the hit single "Wish", I was furious to discover huge gaps in the notation marked "untranscribable" (only later did I learn just how Reznor pulled it off... a process that involved a Marshall Half-stack, custom-designed Macintosh software, three dozen strategically placed microphones, and a 40-foot cardboard tunnel). Things only got weirder on 1994's *The Downward Spiral*... though the record nonetheless managed to break Reznor into the mainstream thanks to the not-quite-bleeped-out radio edit of "Closer" (I knew something in our culture had changed forever when, at a 1994 NIN show, I saw a girl in standard GAP attire screaming "I want to FUCK you like an ANIMAL!") The mainstream has since all but forgotten NIN's existence (as sales figures for his last album suggest), meanwhile indie critics have generally Reznor out of rock history. But NIN will probably have the last laugh. While future generations of music historians may have trouble dating the White Stripes and the Strokes (whose music, technologically speaking, could

just as easily have been made in the 70s), Nine Inch Nails will stand out, sonically, as the quintessential turn-of-the-twenty-first-century rock band. (EH)

**Ninja Death Clan** – Teenage BEDROOM BAND.

**Willie Nix** – Memphis Blues legend and Sun recording artist Willie Nix apparently did some One Man Band work, most likely in the style of his mentor. A protégé of SONNY BOY WILLIAMSON II, he picked up guitar and vocal styles from him, but worked primarily ■ ■ drummer for most of his career in the 40s and 50s. He played a supporting role for a number of musicians, but also recorded as a featured artist as the Memphis Blues Boy. Trouble with the law complicated his ■ career in the late 50s and hhe never regained momentum. Nix died in 1991.

***Noise/Noise Artists*** – Noise is hard to define, but according to bontonnoise.org, "What is noise music? Exactly what it sounds like. It's music, usually electronic, that primarily uses sounds instead of traditional "musical" elements such as melody or rhythm. It can sound like anything from an AMBIENT rumble to the sound of a jet engine taking off. Though often lumped in with "experimental music" - a term so nebulous as to have no meaning at all – noise music lies well outside the realm of art music, generally distinguishing itself by its focus on power, volume, and misanthropy. Noise is usually produced either by using non-musical instruments in ■ musical context, or by using musical instruments in a traditionally non-musical way. What it is not is either traditional electronic music or rock music. Noise music may have rhythmic elements, but you'll never hear it at ■ dance club. And though you may hear it at a rock club, you'd be hard-pressed to bang your head to it." Of course, there are exceptions to almost every part of that description. Some artists avoid electronics, some use melody and rhythm, but then turn it iinside out, and some have definitely found homes in the realm of "art music." Whatever the definition, Noise is certainly one of challenging and thought-provoking type sof One Man band music being produced today. The Japanese scene (or "Japanoize") alone has hundreds of amazing artists fostering an international network or underground fans and practitioners.

***Noise D.J.s*** – One of the most exciting elements of NOISE is the work of Noise Deejays, an artform that combines the familiarity of records being played with the chaos and unexpected dissonance of Noise. It has been embraced by the high culture avant garde and the grimiest D.I.Y. punk audiences. Two amazing artists that personify those extremes are Christian Marclay and Emil Beaulieau. Marclay has been described ■ a SOUND SCULPTOR or a dada D.J. His art consists in manipulating vinyl records in unorthodox ways (cutting the records up into 'pie slices' and then glueng the pieces together, for example). Using traditional Turntablist techniques, he turns the concept of "music" upside down by fetishizing the actual record while eschewing the original "recording." His most famous piece, "Record Without A Cover" was an LP consisting of quite a bit of recorded surface noise that the purchaser would then personalize by letting the record (sold sans cover) get more and more scratched up. His work has been embraced by the mainstream artworld and he is as likely to perform at a museum as in a club. In fact, he has begun to make traditional sculptures in addition to his sound-work, and they have been exhibited in major museums. Not surprising that reassessing the turntable would lead to this...John Cage recognized this possibility form the outset of the record players reign as America's music machine (see *TURNTABLISM*). On the other end of the spectrum is Emil Beaulieau. Ron Lessard has been at the heart of the Noise scene for decades. His brilliant Massachusetts based RRR record label and record store have been central stops for some of the ugliest audio released in the late twentieth century. Unlike Marclay, however, when Ron takes on his performing persona, Emil Beaulieau, he is more likely to find himself playing in a grimy punk club or tiny performance space than in a lush museum auditorium. And perhaps that's best, because his fans are no poseurs, they LOVE his noise. Emil spins records in ways that cause a pure wail of ear splitting non-music to attack the audience. He manipulates the stylus, tone arm and vinyl so that records become gloriously wrong. Taking a cue from traditional Turntablist Battle culture, he has declared himself "America's Greatest Noise Artist" and challenges all comers, So far he hasn't been dethroned. (JA)

***Noisician*** – Synonym for NOISE ARTIST, often used to refer to members of the Japanese Noise scene.

**Norma Jean** (see *SONGS TITLED "ONE MAN BAND"*)

**Mike Northcutt** – Northcutt has been ■ performer in the Bay Area since the 1980s, bringing his mix of training (he holds music degrees from two L.A. Schools) and traditional troubadour techniques to all types of audiences. Mixing guitar, harmonica and sample technology, Mike is one of the funkiest **ONE MAN BANDS FOR HIRE** in Northern California.

**No Signal Organism** - Nicholas Szumowski is a NOISE ARTIST who is fun times for all. His act includes ambient/harsh/rhythmic noise utilizing sample loops, field recordings, fourtrack, wind instruments, drum machine and wizzin' all over himself. (PK)

**Novacane** (see *SONGS TITLED "ONE MAN BAND"*)

**N*SYNC** (see *HUMAN BEATBOXING*)

**N-TRON** - Experimental noise (see *Noise Artists*) utilizing toys, radios, telephones, tape manipulation and what ever else N-TRON can get N-TRON's hands on. (TB)

**KK Null** - Kazuyuki Kishino Null KK Null is a Japanese NOISE auteur best known for the group Zeni Geva but also reknowned for the high pitched sheer terror of his solo releases, like "Inorganic Orgasm."

**Roger Nusic** – A solo artist relying upon electronics and his own sheer talent, Nusic is ■ comic wizard, an absolute crowd charmer (constantly leaving the stage to 'be with the people'), and a wonderful guitarist and violinist. The personality that drips from Roger is to love. The rock scene presents a deluge of bands following in the "alternative" mold, but Roger Nusic offers a refreshing alternative to the alternative. Roger Nusic is a superstar in the truest sense of the word. Unhindered by self-consciousness, Nusic's music transcends the concepts you already have about rock & roll. His catchy songs are wonderfully weird Christian/Beatles pop. The Pacific Northwest musician was a regular of the legnedary X Ray Cafe (Portland) back in the day.

**Nutcracker Village "One Man Band"** – This collectible Christmas Ornament (see *ONE MAN BAND COLLECTIBLES*) from 1998 is a musical wooden nut cracker figurine of a One Man Band. The drum is a music box that plays "When The saints Go Marching In." (WT)

***Nyckelharpa*** - A Swedish sixteenth century instrument that is related to the HURDY-GURDY but in addition to keys is played with ■ short bow. When played properly it can simultaneously produce different audial effects, for a satisfying One Man band experience.

**O** – O is a one man INDUSTRIAL band with harmonic guitars, hypnotic vocals, and mind numbing drum beats.

**Paul Oakenfold** – In the mid-'80s, Paul Oakenfold was a central figure in the embryonic London dance scene. He has since become the godfather of Trance music, and has toyed with superstar/crossover status, releasing music on Madonna's Maverick label.

**Oasis "One Way Road"** – The song by the Brit-superband includes the lyrics/metaphor: "I Wanna Get High, But I Never Could Take The Pain /'Cos It Would Blow Away My Soul Like A Hurricane/Like A One Man Band Clapping In The Pouring Rain ?If I Know Where I'm Going, I Don't Know From Where I Came" (WT)

**Antonio Ocasio** - Bronx,-bred DEEJAY/producer influenced by Latin, African, disco and jazz.

**Octant** - Matt Steike's **ELECTRONICA ONE MAN BAND**/kinetic-mechanical music performance project.

*Oiid* – (see **"GRANVILLE STREET DOG MAN" AND "THE OIID DUDE")**

**Toni OK** – An incredible One Man Band from Nagoya City Japan. His.absolutely amazing instrumentals that out Venture the Ventures!

**Mike Oldfield** - Though Les Paul was the first guitarist to make extensive use of multi-track recording technology, veteran rock sideman Mike Oldfield was the first to take multi-tracking to his logical conclusion, playing a bewildering array of instruments all by his lonesome on his million-selling 1973 debut *Tubular Bells*. Better known to American audiences as the "Theme from *The Exorcist*" (though the famous bell riff used in the horror film was merely the intro for the piece), *Tubular Bells* was a 45-minute orgy of overdubbing, with Oldfield piling on everything from mandolins to Farfisa organs to "double-speed" guitar and – of course – tubular bells. Heard today, *Tubular Bells* may smell faintly of mothballs, but it's still a compelling listen and an impressive feat of musicianship. One can forgive Oldfield for spending the rest of his career trying and failing to top it. (EH)

**Old Man's Child** – Melodic BLACK METAL ONE MAN BAND with Classical influences. (WT)

**Old World Smokers One Man Band** (see *ONE MAN BAND COLLECTIBLES*)

**Olsson One Man Band** – Techno style indie STUDIO OVERACHIEVER.

**Bob O'Luney** (see **BO MOONEY**)

**Robert Omlit**-The (now deceased, '91) singer Robert Omlit would wear and perform in all sorts of interesting homemade paper mache masks, and in the late 70s-1984 he was an interesting minimalist musical presence with the Disneyland area. Also performed with a band The Omlits featured transvestites, blind people,and/or small Korean children.

**On** - Singer/songwriter/multi-instrumentalist Ken Andrews (formally of the band Failure) joined the ranks of the STUDIO OVERACHIEVERS with the One Man Band project. (WT)

**Onelinedrawing** - Jonah Sonz Matranga's Emo STUDIO OVERACHIEVER act.

***One Man Band*** - Obviously this massive project makes it clear that there are myriad types of One Man Bands if you have a loose enough definition, so this entry won't try to be ■ definition, but will present a couple, of interesting ideas. The drum-on-back, chaotic multi-instrument One Man Band tradition which was especially popular in the days of vaudeville has in many ways has informed and guided much contemporary music practice. Perhaps the most obvious example is the development from traps drumming towards whole junk percussion languages from the 1960s onwards. In terms of instrumental technique, all multi-phonics playing can be seen as a desire by the musician to extend one instrument into another or many instruments. Also, note that for many One Man Bands the phrase One Man Band refers to the setup of instruments. One builds and assembles ■ One Man Band and that becomes their One Man Band, but when they use it they too become a One Man Band!

***One Man Band*** (movie) - This 1965 British film was directed by Bob Godfrey

***One Man Band*** (play) – *One Man Band* was a play by Marc Elliot and Larry Hochman. Premiered Wednesday, June 12, 1985 at the South Street Theatre, (New York). A soundtrack was eventually released.

***One Man Band Art*** – Because they are ■ visual, visual artists depict One Man bands all the time. Artists who have explored the vivid imagery of One Man band musicians include **Lucienne Abit, Tom Dodson, Anthony Falbo, Henryk Fantazos, Howard Finster, Jaclyn Garlock, Martin Holt, Max Laigneau, Anton Pieck, David Scherer, Mark Steele, John Tiedemann** amongst countless others.

***"One Man Band" as ■ Business Metaphor*** - "One Man band" is a commonly used business metaphor for ■ company run by one man, or as a mode of operating within a corporation.

***One Man Band Collectibles*** – Because of the folksy imagery of One Man Bands (traditional, not Black metal) many collectible teddy bears, Christmas ornaments and figurines have been made of them.For example, the coveted Old Smokers One Man Band holds ■ small wooden pipe and features a traditional; One Man Band with a concertina, bass drum back rig and trumpet who (though he doesn't actually play his instrument), "smokes" when a lit cone of incense is placed inside his mouth.

***One Man Bands For Hire*** – Perhaps the most pervasive (and least interesting) form of One Man Bands is One Man Bands For Hire. Rarely will these be "Drum On Back" guys. Since this is for parties, weddings, Bar Mitzvahs, these guys are not supposed to draw attention and be spectacles. Their goal is to provide you ■ semblance of live entertainment at a fraction of the band price. Sure, you can't afford a 5 piece, but you did better than getting a DJ! These cats mostly just play keyboards and/or guitar with tons of MIDI tricks. They are actually impressive figures, in command of hundreds if not thousands of songs. But they aren't that fun to talk about.

**The One Man Band from Byron, Chovie Hill.** - This gentleman is listed as performing at the 1945 Fort Valley State College Folk Festival.

**"A one-man band in the palm of your hand"** - This was an advertising motto used to sell HARMONICAS.

***One Man Band Kazoo*** – Produced by Northwestern Products, St. Louis, Mo. The all metal construction One Man Band was a kazoo fitted with a trumpet mouthpiece had a big yellow circle mechanism with a crank in the middle that you could use to make different sounds while you played the kazoo.

***One Man Band Music Shop*** - An English music shoppe.

***One Man Band music software*** – Programs for music making.

**The One Man Band software company** – When naming his company, the owner of this firm that programs Video Poker, a Powerpuffs Girl game, etc. (no One Man Band themed games) was merely using One Man band as a business metaphor (see *"ONE MAN BAND" AS A BUISINESS METAPHOR).* However, he is notable for owning and operating onemanband.com, keeping that domain out of the hands of actual practitioners of the art. (JA)

**Onemanduppband** – Weed loving Hip hop artist, has blunted posting on MP3.com.

**Only True One Man Band** – J-Bot told me about this guy who drives around in a truck that becomes a giant musical instrument when he opens up the back. I couldn't find anyone who used this name. He has a dog.

**Orange Cake Mix** - The solo project of Jim Rao, a Connecticut resident. Influenced by Eno, Rundgren, Durutti Column and Felt. Acoustic, electro-dance tunes, and spacey kinds of songs. (CB)

**Orange Glass** - A solo project by Ron Bates, this East Coast indie band released some music and eventually became a multiple musician project.

***Organetto*** - The organetto was one of the most popular instruments of the thirteenth through sixteenth centuries. Relatively light in weight, the instrument was basically ■ mini/portable pipe organ that, when equipped with a sling, could be carried about and played in religious processions. The player provides his own wind supply by pumping a bellows made of sheepskin and wood with his left hand while playing a button type keyboard of approximately two octaves with his right hand. Thus it is like an accordion in some ways, but it actually has two rows of pipes. It was used for monophonic dance music, and sacred music was composed for it, but it does not seem to have been utilized by BUSKING

troubadours as much ▪ the mechanical organs and bellow instruments that followed it would be.

***Organ Grinders*** - Different than a HURDY-GURDY (don't call a hurdy-gurdy player an organ grinder if you know what's good for you!) ▪ hand-cranked street organ is a kind of music box played by a busker on the street. These gentleman are known as organ grinders, a term widely associated with Italian immigrant street musicians in England and The United States in the nineteenth and early twentieth century. Theoretically it's one of the easiest instruments to play (you just turn the crank...the organ grinder's traditional monkey companion is perhaps there as an indication that even ▪ monkey could play the thing). In eighteenth century France a tiny hand-cranked table organ called a *serinette* was popular. It had bellows, pipes, and a way of making the pipes sound at the right time (a barrel with little pins sticking out of it that would hit keys which in turn would open valves which let air go to the pipes). The *serinette* was soon adopted by wandering troubadours but they were too quiet, so louder organs were built with larger pipes and bellows, and interchangeable barrels. Thus the instruments we would recognize as barrel organs were developed. Since they played the same melody over and over, and since it cost more to buy a new barrel or multiple barrels with different tunes, the buskers could be pretty annoying, grinding out the same few songs day after day. One British journalist of the day noted that an itinerant organ grinder was paid "for his silence and not his sounds." In fact the term "grinder" and the alternative, "crank musician" both sound pretty negative. An interesting note: there are many records in England, and brutal illustrations, of torturous, abusive monkey training schools that prepared organ grinder's monkeys. How true these accounts are (as opposed to being motivated by anti-Italian immigrant sentiment) is hard to determine.

***Organistrum*** **(see *Hurdy Gurdy*)**

**Jim O'Rourke** – Formerly Chicago-based progressive experimental musician who went from Gastr Del Sol to Sonic Youth to LAPTOP superhero!

***Orson Welles: The One-Man Band*** – This 1996 European documentary directed by Vassili Silovic uses "One Man Band" ▪ a metaphor for Welles' diverse talents and controlling nature.

**Osunlade** - Revitalizing the sometimes stagnant New York DEEP HOUSE scene, Osunlade's music is rhythmically propulsive, soulful, and highly spiritual, not surprising considering he is ▪ priest in the Yoruba religion of Ifa. With a background in soul music, Osunlade worked with Lauryn Hill and Patti Labelle before turning to HOUSE MUSIC, the music of his childhood.

**Othelmaelouise Wizard Mangiafuoco** (see **GIORGIO ONE MAN JAZZ BAND**)

**Yoshihide Otomo** – Prolific, respected Japanese TURNTABLIST, SOUND SCUPTOR and guitar player. Has collaborated with serious Jazz musicians and has done experimental solo work.

**Michael O'Toole** - Multi-instrumentalist Michael O'Toole, a master of multiple stringed instruments, first busked in Boulder Colorado in the summer of 1975. He made $5. He has never looked back. The Rogers Park native then played throughout the States, Latin America and Europe into the early 80's. Returning to Chicago, he worked on dozens of Off-Loop theater productions. Currently he can be found twice a week at Lincoln Park Zoo entertaining the four and under crowd ▪ Professor Boonie. StoryTime, in its sixth year, fills the house at almost every show. The Professor's counting song, "Ten Little Animals (disco mix)" recently hit #7 on the mp3.com Children's Music Charts, fulfilling ▪ life long dream of breaking in to the top 40. To date, the song has netted $3.41. Defining his musical style as "whatever they're buying today", Mr. O'Toole claims that he likes to get groups of people in business wear together and hear them sing "Old MacDonald" while making bizarre animal noises. An unofficial election observer, Mr. O'Toole busked in Paris last May. (PK)

**Otto The One Man Band-** An antique coin operated animatronic robot American gaming parlor device.

**Oulu Music Video Festival** **(see *Air Guitar World Championships*)**

***Outsider Music*** – Like "Outsider Art," this refers to music by artists whose background (and approach) isn't the prescribed route of training and practice most recommended for professional success. Many (most?) One Man Bands fall under this heading.

**Oval** – LAPTOP artist.

**Reg Owen 1 Man Band** – Georgia ONE MAN BAND FOR HIRE.

**Ozone Le One Man Band** – Lebanon-based electronic nightclub act. (WT)

**Anton Pagani** - Although blind, VERY SPECIAL ONE MAN ABND Anton Pagani could simultaneously whistle and play the accordion and the cello, frequently entertaining crowds at theaters and Shrine Temples within range of his home in LaSalle, Illinois.

**Paganini** **(see *GLASS HARMONICA*)**

**Frank Pahl** - Frank plays more than 40 different instruments (from prepared piano to toys, from charango to bike horns). He explains "The impetus for my one man band was fear. In 1988 I had some west coast solo gigs lined up and I was concerned about being visually static, so I started practicing with the kick snare and home made hi-hat combination which fit nicely into my accordion case. After a couple of local Detroit gigs I discovered that audiences forgave imprecise rhythms in the one man band mode more easily than they would a sloppy drummer in a group. This phenomena worked in my favor." He also builds automatons (like his treadle-driven marimba). The automatons are the result of returning to school to pursue an MFA in Art and Design. Aside from some triggers in his automotons he doesn't like to rely on electronics to originate the sound unless the electronics are very low tech (variometers, sirens, cheap sampling boxes, etc.).

**Lucia Pamela** - Entertainer, singer, songwriter, radio & TV star, multi-instrumentalist, all-girl orchestra leader, Ziegfeld Follies beauty, Miss St. Louis 1926, and lunar explorer LUCIA PAMELA is immortal because in 1969, she recorded her only album, *Into Outer Space With Lucia Pamela.* And she recorded it on the moon, STUDIO OVERACHIEVER style with half-a-beat-short overdubs. She enchanted patrons at St. Louis' Odeon Theater ▪▪ "Venus in Spookyland," and played Mother Goose at Fresno Storyland. Lucia kept her Christmas tree decorated and glowing all year 'round. A magical matron, sui generis, a sweet, enigmatic, an inspirational sorceress, Lucia Pamela was also quite a live solo performer. When she performed (for veterans, for restaurant and clubgoers, for birthday parties and for amusement park attendees) she performed as an accordionist, organist or/and pianist. In 2002 Ms. Pamela left this world (again). Please check out Danielle Lemaire's Lucia Pamela tribute page: http://home.iae.nl/users/jada/innerlandscapes/links.html

**Pan American** - **(See *SONGS TITLED "ONE MAN BAND"*)**

Pagani

Pinta

**Korla Pandit** - Korla Pandit was TV's first "talking head", except, per mentor Klaus Landsberg's direction, he didn't even talk! Instead he just gazed dreamily into the camera, and into the hearts and imaginations of millions upon millions of viewers over the years, when television was in its infancy and people were captivated by this Mesmerist and his "Universal Language of Music". "Favorites of yours and mine, played on the Heartstrings of Time" was this guru's forte, fingers first flying over grand piano ivories then soon the revolutionary new Hammond B-3 electronic organ, complete with drawbars, pre-sets, percussion, and 2 Jr-20 speakers, each endowed with cavernous reverberation. Korla played his "music of the Exotic East" along with ■ blend of waltzes, tangos, cha-cha-cha's and other tunes of the '40's and 50's, with even an occasional classic such as "Claire de Lune" or "The Swan" thrown in for good measure. (Korla was known for playing both his favorite instruments - the Hammond organ and piano - simultaneously, working the piano with his right hand and the organ on his left). Although extremely gifted on the piano, Korla quickly earned acclaim as an expert on what was then ■ new instrument, the "electronic organ". He mastered the instrument within three days so he could take a Chicago radio station's job offer as an organist. From daily or weekly TV broadcasts his schedule grew with the popularity of Theatre Organs, and Korla in later years eventually discovered an entirely new career for himself on the concert circuit, piping it up everywhere from Santa Barbara's Arlington to Oakland's Paramount Theatres, and warehouses and Pipes & Pizzas in-between. Korla Pandit passed away October 1, 1998, at the (theoretical) age of 76. It's ■ matter for conjecture as he nonchalantly allowed, whenever asked, that he was in the neighborhood of two thousand years of age. His final days were spent doing what he loved the most, playing his exotic melodies in the sunset of his lifetime.(PK)

**Panduro One-Man-Band** – German ONE MAN BAND FOR HIRE.

***Pan Flute*** – One of the oldest instruments in the world, the Pan flute (named for the mythological creature Pan) is made of a series of tubes. See ZAMFIR.

***Panharmonicon*** (see **JOHANN NEPOMUK MAELZEL**)

**Jerry Paquette** – Multi faceted musician who sometimes plays solo (harp, guitar, foot-operated electric bass pedals). The New England via Canada Bluesman is an exceptional guitarist, and usually works with full bands, but his secret weapon is his versatility. "The Reverend" is known for making one guitar sound like two. (DH)

***The Parable Of The One-Man-Band*** – This sermon was written by George Davis: With cymbals strapped to his knees, and a harness slung harmonica, guitar in hand, and a rubbing-board played with one foot. As he hoped, kicked, strummed and blew, the crowd becomes silent at the prospect of him falling, his balance being impaired by the introduction of all those unnatural movements. And as he oscillated around on the stage the crowd broke into applause, for after all, that can't be easy! When reaching the point of exhaustion, the crowd began to cheer him on. This seemed to bring ■ renewed look of determination to his sweat covered face. The music sounded OK. Some were shaking their heads as if to say "is there anything this man can't do!" The applause was deafening, and even the orchestra waiting in the wings, laid down their instruments to applaud him. On and on he went, the look of wonder on the faces of the crowd slowly began to turned to indifference. The praise turned to yawns, and the faint sound of snoring could be heard from the back row. Some were looking ■ their watches; others got up, went out and stood in the foyer. Finally the boredom was interrupted by a loud thud on the stage, and to everyone's disbelief this marathon performer had collapsed from sheer exhaustion. What began as ■ whisper rose in intensity, to a mild roar, the sound of a thousand whispering voices asking: " Is he ok?" "What happened?" But no one went up to see. Someone cried out "play it again" someone else, shouted "yah come on, play it again" but still he lay lifeless on the stage floor. One by one the crowd filed out supposing the show was over, and the orchestra waiting in the wings, with their instruments on the floor, had all fallen asleep in their chairs. Alone on the stage lay the one who once stole the show.

There are thousands of one-man-bands out there. and this is no attempt to add to their burden. God forbid that I should add one ounce to the already overwhelming burden they have placed on their own shoulders. Many of them have a heart to serve God's people, and think this is how it is done. And so they burn out doing something they were never intended to do..... everything. And the orchestra (the body of Christ) sits and listens and Christ is hidden from the watching world.

Sir your job is to equip and introduce the orchestra (the body). See yourself as an announcer not the opening show.

Anxiety is the fruit of assuming responsibilities that are not your own. Exhaustion is the fruit of doing work that is not your own. Even the Apostles knew to do their own work. Paul finished his course not Peters'. Exhaustion and anxiety are cousins. Only Gods' shoulders are big enough to carry the church. No one is called to do it all!

**Man Parrish: THE WONDERFUL WORLD OF MAN PARRISH: AN APPRECIATION OF THE KING OF SYNTH ONE MAN BANDS** by SkiMask

Most people are familiar with AFRIKA BAMBAATAA and Soulsonic Force's "Planet Rock," that awesome early electronic Hip-Hop song that infused *Kraftwerk's Trans Europe Express'* synth line and laid the groundwork for Hip-Hop up into the present day. Hell, the video clip of it even shows up on the occasional MTV or VH-1 history of Hip-Hop special. But not many remember the equally-important Man Parrish and his early Electro single "Hip Hop, Be-Bop (Don't Stop)" from 1982. The first use of "Hip Hop" in a song title was done *by a gay white man*...ironic given the current homophobic state of ■ music form that still feels his influence. Man Parrish has a lot more in common with Kraftwerk than the aforementioned Soulsonic Force song. Bambaataa merely samples them, but throughout Parrish's songs on his self-titled 1982 debut LP, he makes references to things computer, inhuman, robotic, and synthetic. Many songs deal lyrically with synthesizers and the technology being used (the same intellectual territory mined by Gary Numan for songs like "Are Friends Electric?" only more literal). Take, for example, the incredible play on words song title, "Man Made" and the following lyrics: "We are going to rock you, we really got the sound, when we get together it's a serious throw down. Man made! Man made! We are little robots, you make us feel alive- so we can rock and boogie and play you all our jive. No one can escape us, soon you will be there, we will come and get you with our electronic flair. We're Man made. Man made." It seems like a Kraftwerkian "We Are The Robots" type of reference, but look deeper- it's about the synthesizers themselves, with the vocoded robot vocals (themselves processed through ■ synthesizer- the legendary Roland VOCODER) vocalising as if the synths are actually singing the words about themselves. When the gang of synths get together, it IS a serious throwdown- they ARE little robots, which need the human touch or programming to make them feel alive, and indeed, they are man-made, and the music is Man Parrish made! It is a prophecy of things to come! Listen to current R&B top 40 radio - synths and drum machines dominate - no one could escape them, and they WERE soon there, and there they stay to the current day, not even able to be killed of by so-called recent "revolutions" (like the "honesty" of grunge, the MTV Unplugged phenomenon, or the awful attempt to

butcher Hip-Hop and rap with live bands and live jazz instruments by the now forgotten acts Digable Planets and Arrested Development). What could TRULY be more honest than Man Parrish's synthesizers singing about themselves and how they operate to create music that has had a lasting impact?

If you think THAT's something, wait until you flip the LP over to side two, where the first track "Six Simple Synthesizers" hits you in the face with a complex description of just how an ELECTRO song is made in great detail- Man's vocoded synth-robot singing along with twisted falsetto backing vocals by his friend (and Rocktober Hall of Dynamic Greatness inductee) Klaus Nomi singing in unison at times. Check out some of the lyrics to this gear-slut's wet-dream of ■ song (A gear slut is someone like myself who has a whole roomfull of vintage synthesizers, beat boxes and arcane effects and knows what most "normal" people consider "too much" about them and their history) "Six simple synthesizers playing on this song. Six simple synthesizers playing all along. Five little filters doing all their best. Six simple synthesizers doing all the rest. Four funny frequencies passing on the sound. Three through sequencers going round and round. Two Compu-Tone controls controlling all the tones, so the sound can reach you in your headphones." There is also a nod to WALTER/WENDY CARLOS in the lyrics, who helped popularize the Moog synthesizer in the late 60s with the "Switched On Bach" album of a modular Moog playing classical compositions in the line "One large computer putting out a pulse- it can play Stravinsky, Brahms, or Bach, or Holst." This song is THOROUGH and goes through the ten little fingers playing on the keys, the nine wires that carry all the sound to eight little faders so you can mix it down! Whew! Simply amazing. From the Roland TR-808 drum machine (still ■ staple in rap production), two monophonic analog synthesizers and robotic vocalizations came the roots of today's electronic music is all its current forms: "Hip Hop, Be-Bop (Don't Stop)" (supposedly cooked up by Man at home in his bedroom while screwing around with gear). If Man was fucking around in his bedroom with synths, as the story goes, then that makes him the first house music artist, as house music is based on the premise of the old Roland beat boxes of the early to mid 80s (the TR-808, TR-909, TR-707, TR-727, and TR-606), simple analog synths cued off of them, and a vocal track, cooked up in a simple home studio setting. He way predates the now-common one-man techno act, and his music could be considered the first TECHNO in that the simple beats and syncopated synths are the most important elements of his songs, some of which are almost purely instrumental. This also predates sampling- but the repeated vocals of "Hop, Be-Bop (Don't Stop)" foreshadow the sparse repeated phrase as lyrical content in techno and ELECTRONICA yet to come. And MOBY gets so much credit for what HE did- what ■ crime! If there was no Man Parrish to come before and lay the foundation, there would be no Missy Elliots or Timbalands screwing around with synths and sequencers in all their incarnations to create the hit music of today. Manny Parrish was nicknamed "Man" by Andy Warhol and the name stuck. Man Parrish was a regular in the cast of weirdos at the Studio 54 disco and the whole Warhol crowd. Man Parrish worked on tracks at the same studio as John Robie, the electronic producer best known for his work with New Order on the "Confusion" single, and some of the tracks on his album give credit to Robie for guesting on additional syntheszers. Raul A. Rodriguez is credited with production assistance, and many tracks were recorded in ■ small shared recording studio where now well-known electronic music producer Arthur Baker and John Robie created the "Planet Rock" track for Bambataa. One odd track on the self-titled Man Parrish album is the sweetly melodic, new-wave feeling "Together Again" in which NYC girl punk singer Cherry Vanilla sings atop it, paralleling Vince Clarke and Alison Moyet's melodic synth and sweet female vocals combination in Yazoo (called Yaz in the U.S.). Like most great One Man Bands (think JOE MEEK and his "I Hear A New World" or Todd Rundgren who made many one-man albums in which he played all the instruments), Man Parrish was also a producer for other artists. In fact, his early electro singles got him a deal with Elektra, not as a solo artist, but as a *producer*. As a producer, he was managed by the infamous MainMan Ltd., probably best remembered for their managing of, and subsequent battling with, David Bowie who felt screwed over by them. And as most great artists, he had piss-poor timing! Again, think Todd Rundgren's brilliant Beatles parody album "Deface The Music" which had the misfortune to be put out right when John Lennon was shot. Man Parrish worked recording and remixing with Michael Jackson, "Speed Demon," he did a cover version of 70s hit "Spirit In The Sky" with Boy George and transvestite 80s wanna-be pop star Marilyn (who predates Marilyn Manson's adaptation of a similar, though more sinister persona), he worked with Gloria Gaynor and the Village (way after and way before anyone cared about Disco or cared about it again) and he was involved in the gay HiNRG 80s act Man 2 Man, known for great homoerotic album titles such as "At The Gym." Their collaboration "Male Stripper" went to #2 on the British charts.

He received next to nothing for his early pioneering electro hits and his production work, but he did get burned out from it all. Other things Man Parrish did for money after producing wore him out included working as a male prostitute, and this is clearly stated in an article on his own official website, www.manparrish.com, with the quote "I'm the original freak!"

He has since DJed at various clubs in New York City, including his Sunday underground party night called "Sperm" at the Cock Bar, and other S&M themed clubs. He runs a multi-city party event known as the "Hustlerball" as well. He continues to record music in his home of Brooklyn, with a more recent album on the Strictly Rhythm label in 1997 called "Dream Time." He also wrote and produced music for the Village People's 15th Anniversary tour.

He is a unique individual to say the least, and a definite pioneer. He deserves more renown and recognition than he is sadly given these days. But if the once-reviled Gary Numan can bounce back to heroic status, who knows? Maybe one day the world will recognize...

**Theo Parrish** – Chicago/Detroit TECHNO/ELECTRONICA/HOUSE MUSIC Deejay/artist. One of the few club presences to be officially certified...he has a BFA in SOUND SCULPTURE!

**Don Partridge** – Partridge had an Euro hit with "Rosie" 1968. A BUSKING One Man band, Don's *Rosie* contains all the trademarks of bass drum, kazoo, guitar etc. Reached No. 4 in the UK charts. A follow-up, *Blue Eyes*, got to No. 3. He recently released a new album, containing the tune, "King Of The Buskers."

**Passing The Hat by Patricia J. Campbell** – This 1981 book on street performers in America is one of the more intereting texts on the subject, including One man bands and other solo performers.

**Mike Patton** - In 1996 Faith No More/Mister Bungle frontman Mike Patton (b. 1968) released his *a cappella* opus "Adult Themes for Voice", perhaps the most flagrant abuse of porta-studio technology by a major recording artist. Recorded almost entirely in motel bathrooms during a Faith No More tour, with nothing but a microphone, multitrack, and Mike's shockingly versatile vocal chords, "Adult Themes..." is pure avant-garde ear torture, consisting largely of whoops, howls, and obscene slurping noises, devoid of any discernable melodies or intelligible lyrics. Nonetheless, the range of strange noises Patton coughs up are impressive, at times bordering on unbelievable. Far as it may be from pop, the album confirms Patton's stature as the most physically gifted vocalist of the post-Nirvana alternative explosion. (EH)

**Les Paul** - Jazz giant, pop schlockmeister, and tireless tinkerer Les Paul's pioneering 1950s records advanced the technology and techniques of multi-track recording essential to all one-person bands/BEDROOM BANDS/STUDIO OVERACHIEVERS who today peddle their product on record. While his earliest albums were recorded in the standard mid-century fashion (live in the studio, directly to vinyl), later on Paul began experimenting with the then-new technology of magnetic audio tape (perfected by the German company BASF for the Nazis in 1932, then captured by the Allies and marketed to the free world by the Ampex corporation). It was Paul who happened upon the idea of recording multiple, parallel tracks of audio onto a single strip of

tape, then playing them back simultaneously via multiple tape heads, thus allowing him to record duets with himself. And though the idea of speeding up or slowing down a recording was by no means new, multi-track recording made it possible for one instrument in an ensemble to be recorded at a slower speed than the rest, thereby accelerating Paul's already lightning-fast licks to warp speed. As the beneficiary of then-husband/collaborator Les Paul's recording experiments in the 1950s, singer Mary Ford was the first popular vocalist to take advantage of multi-track technology, layering her own voice several times over to create 2-, 3-, 4-, and even 5-part harmonies all by her lonesome. Though technically not a one-woman band, her multi-track hall-of-mirrors tricks opened up new vocal possibilities for future generations of one-person bands, and laid the groundwork for the impossibly intricate recorded harmonies of the Beach Boys, Temptations, Carpenters, Queen, and Marvin Gaye. (EH)

**Peaches** – Tornto native Peaches is a sexy, nasty, minimal-dancemusik diva/ELECTRO queen who has turned Germany upside down. The alter-ego of Merrill Nisker combines disco glitz, porno punch and punk rawness to make some of the most infectious (as in, pass the penicillin) bootyshake music on earth today. Fellow Canadian Gonzales (a/ka/ Son, a/k/a some regular name) had already landed in Germany and become a Euro-radio star with his own bizarre disco music, so when Peaches hit her Deutsch mark she was snapped up by Kitty Yo, Gonzales' label. She is about to overtake America! Be scared!

**Peanut Butter Wolf** – Walking musical encyclopedia ***TURNTABLIST***.

**Pedestrian Deposit** – This NOISE ARTIST project is the Central California-based harsh electronics unit of Jon Borges. The goal: raw energy, blood pressure processed through noise; the destruction of music. Highly dynamic and active frequencies with a slight preoccupation for dark-haired women. (PK)

**Pedro the Lion** -David Bazan's Indie STUDIO OVERACHIEVER rock band.

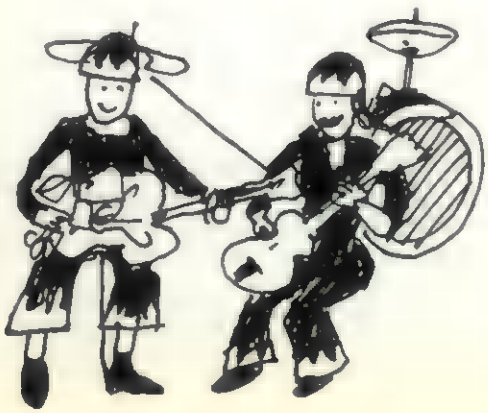
**Frank Pellico** (see ***BALLPARK ORGANISTS***)

**Pepo One Man Band** – This German for-hire party musician plays keyboard, saxophone, flute, violin, and sings. His repertoire includes oldies and pop and folk. (WT)

**Tim Perkis** – NOISE ARTIST/avant-garde computerized/electronic sound musician. When not solo-recording he is in the band Rotodoti (and it's off-shoot, Rotokadoti).

**The Person Inside of Regan** - Texas **DEATH METAL ONE MAN BAND** inspired by "The Exorcist"- put out a demo tape in 1996 that has been sought-after by true fans of the genre ever since. Played by one man on all instruments most proficiently with catchy melody. (SM)

**HARRY PETACCIO** – Pennsylvania **ONE MAN BAND FOR HIRE** whose keyboard based act features over 2000 Shimmering Tunes! Virtually every style is covered, including Big Bands, 50s/60s R&R, 70s, 80s, and today's hits! Harry specializes in Bar/Bat Mitzvah, Candle Lighting Ceremonies, Crowning Ceremonies and more including different types of ethnic-specific songs, in their unique languages.



Pete and Andrea

**Pete and Andrea** - Pete O' Connell is a Canadian solo performer who makes his own beautiful guitars. He BUSKS all over the globe. Several years he was playing his guitar on a cobblestone street in Zurich, Switzerland when a girl from Argentina named Andrea happened by. They connected. After a year of playing acoustic guitar on the street in Europe, Pete came back to Canada only to find that playing acoustic guitar and singing on the street in Canada sucked in a big way. In late 1990 he built his first one-man band, and debuted it on the streets of Ottawa. Andrea, over the next few months watched as Pete slowly began to master the dauntingly complex art that is One Man Band. She witnessed his progression from the basic BUM-TAF-BUM-TAF to the more subtle rhythms such as BUM-BUM-TAF BUM-BUM-TAF, and was inspired to begin her own journey down the rocky road that is the life of a one-woman band. But there was a problem. Andrea didn't play guitar. So she said to herself: "I guess I'll have to learn how to play guitar." So she did. In Barcelona, after a week of holding back the tears and gritting her teeth in order to play the G, C and ever so painful D chord, she had built up enough callouses on the fingers of her left hand to perform her three song set which she proudly debuted on the streets of Holland in the summer of 1990. After a solid week of playing on the street she felt ready to take the next step and so built herself a one-woman band drum. One thing led to another and Pete and Andrea are Anderson Briefcase, the world's first and only one-man band/one-woman band duo. Since 1991 they have been around the world, having performed in 21 countries. They have wonderful foot triggered back drums, helmets to keep their hair out of the cymbals and snazzy outfits. They appear in the documentary *LET ME BE YOUR BAND*. (PK)

**Petit Vodo** – French deconstructed-Blues fire-breathing midget Petit Vodo, (also, of course, a one man band), has been playing live since 1997 having previously been a drummer for a Blues band in his native Bordeaux. He simultaneously plays drums, guitar, harmonica and vocals as well as adding dashes of radio interference and triggering samples when playing live. On stage Petit Vodo falls somewhere between the eclectic rule-breaking of BECK, the trash-rock asthetic of HASIL ADKINS and the frantic delivery of Jon Spencer. His music invokes the Fta Possum stable of Bluesmen, with nods to bolder acts like Doo Rag and LONESOME ORGANIST. Renowned in his native France after supports with France's biggest rock band (Noir Desir) in front of 30,000 people, as well as full European tours with RL Burnside, T Model Ford and Andre Williams, Petit Vodo has made a name for himself.

**Liz Phair** (see ***BEDROOM BANDS***)

**David Phillips** - From Swissyland, Mr. Phillips was the bassist of the cult grindcore band Fear Of God, and is also known for his performance and recorded works with Schimpfluch-Gruppe (with Rudolf Eb.er), Sudden Infant, and currently with Ohne. His solo work is quite minimalist but very strong; "Strangled breathing and throttled chants, windows opening and doors slamming, steps rushing, sounds of insects rising and amphibians croaking, bursts that leap out of nowhere, kicks, grunts, groans'n'moans, whispers and retched gurgles, spit dribbling,screams, shouts and punches, bodies flung around, plus flics and nudges of electronic gadgetry. (PK)

**Mark Phillips One-Man Band** - Atlanta, GA ONE MAN BAND FOR HIRE. Using modern keyboard technology and a real guitar, along with a state-of-the-art P.A. and lighting system, Mark truly sounds like a full band. If you shut your eyes or walk into the next room, you may actually forget that it's not a full band you're listening to. (PK)

**Washington Phillips** - Discovered in Texas in 1927 by Frank Walker, a blues A&R scout, George Washington Phillips played a unique instrument called the "Dolceola." This celestial-sounding keyboard-harp was invented around the turn of the century by Ohio piano tuner David P. Boyd. It consisted of a zitherlike frame with 60 wire strings and a miniature keyboard encompassing 25 chromatic notes; it was simultaneously keyed and strummed, and produced a delicate, chimelike resonance. Boyd produced about 35 Dolceolas, which he packed in his automobile before heading to California. Despite ads in prestigious

music publications, the Dolceola never caught on; by the time Phillips acquired one in the 1920s, Boyd was probably long out of business. Phillips delivered gospel tunes in a raw, but gentle voice, accompanied solely by the Dolceola. His singing is passionate, humble, and haunting Over several studio sessions in 1927 and 1929, he recorded 16 hymns of stern, unflinching moralism (for example, "Train Your Child," "The Church Needs Good Deacons," and "Mother's Last Word to Her Son"). Shortly after the second session, he died of tuberculosis. Today, very few Dolceolas exist. The instrument has rarely been recorded, and when it has, no one could approach the stunning mastery of Phillips, whose hands were guided by divine forces. A Yazoo CD, *I Am Born to Preach the Gospel*, contains his complete recordings. (IC)

**Phish** (See ***HUMAN BEATBOXING***)

**Phoenix** – 1970s Venice Beach BUSKING solo sax musician.

**Phonk** – Contemporary IDM/ELECTRONICA ONE MAN BAND/STUDIO OVERACHIEVER.

**Piano Peddler** - The Piano Peddler, makes music from Columbus, to Washington, DC, to New York City on his mountain bicycle equipped with a musical keyboard and high-powered PA system. His bicycle employs state-of-the-art MIDI, audio, and battery systems to provide audiences with high-powered crystal clear sound. Aside from parking his bicycle and playing for a gathered crowd, Eugene plays one-handed while riding the bikeaccompanied by MIDI or CD recordings. The Piano Peddler is truly a technological phenomenon who creates down-to-earth rhythms that bring a smile to people of all ages. (PK)

**Ed Pias** – Solo explorer of percussion and drone, combining such instruments as frame drums, tar, riq, kanjira, tambourines, cymbals, Burmese gong, pakhawaj, tabla, drum set, voice, ankle rattles, shakers, jaw harps and ocarina. (PK)

**Anton Pieck** (see ***ONE MAN BAND ART***)

**Pied Piper** – Arguably the most famous solo street musician of lore is the Pied Piper of Hamelin. Based on a historical event in Germany in 1284 when a musician in colorful duds somehow abducted a large group of children, over the centuries the story evolved into one where a town overrun by rats hires a musician who has the power to catch rats with his wind instrument to rid the town of vermin. When they refuse to pay him he then uses his musical enchantments to lure the children out of town to punish the cheapskates. Over the years the story has been interpreted by the Brothers Grimm, Robert Browning, Disney, Donovon, Jethro Tull, Abba and Snoopy. It has been adapted into operas, cartoons, novels, films and other media. In the Czech and Slovak regions of Europe it is an immensely popular tale and the Krysar (rat catcher ) is a figure celebrated in a 1915 novel by Victor Dyk that has been adapted to various performance media. There is also an awesome statue of the Krysar at the Paragues Wax Museum.

***The Pink Panther One Man Band Toy*** – Manufacutred by Illco, this 1970s mechanical toy (see ***ONE MAN BAND TOYS***) this features the Pink Panther playing ■ elaborate set of drums and percussion instruments.

**Vladimir Pinta** – The classy brass player relocated from Italy to Prague several years ago where he plays on the Charles Bridge for tourists. Pinta's unique act involves the older gentleman (he claims to have been playing for over 50 years) playing backing tracks of Jazz and Pop standards on ■ beat-up boom box while deliberately switching from sax to trombone after announcing each tune in broken English. Then he proceeds to quietly, weakly barely eke out notes as he is drowned out by his thrift store tape deck. Perhaps this is more due to the health of his lungs than lack of talent, but the spectacle of the dapper (in black Western wear and gloves) dude producing such sickly sounds is magnetic. Apparently he is doing well now, ■ his older publicity pics have him wearing a ratty baseball hat and worn clothing. Mr. Pinta also sells a cassette that, unlike his live act, features vocals. His singing, breathy, bizarre and with some of the most original Pronounciations of English words ever caught on tape, is fascinating. Pinta's vocal interpertation of "Personality" makes ALAN GILLETT's sound reasonable.

***Pipe-and-Tabor*** - The three-hole pipe and tabor is a traditional European instrument combo that allows one to be a concise One Man Band, as you can perform both melody and percussion. Since the pipe has only three holes it can be played with one hand, leaving the other available to play the drum. A large drum may be hung from the shoulder or waist, or a small drum hung from the arm or wrist. A scale of more than an octave is available by overblowing to use upper harmonics of the pipe, similar to the 3-keyed trumpet and other brass instruments. The pipe-and –tabpr can be traced back to at least the 1400s, appearing in artwork and texts (Shakespeare included). Apparently contemporary English truckdrivers enjoy this wind instrument since the pipe can be played while keeping one hand on the wheel.

**Pissy Mattress** - Harsh antisocial **NOISE ARTIST** project from Riverside, NY's resident alcoholic and leather enthusiast Pauly Sour and his bank of DOD effects pedals (Gonkulator, Thrash Master and Buzz Box are favorites) and a Fostex 4 track. Project is named after what Pauly wakes up to every day after pissing the bed from his habitual drunken stupors. (SM)

**Pita** – An Austrian LAPTOP-music pioneer.

**Malik Pittman** – Detroit Techno DEEJAY, though his solo sets are excellent, he is best known for "Three Chairs," his collaboration with THEO PARRISH and RICK WILHITE.

***Planchette*** (see ***PREHISTORY OF ONE MAN BANDS, PUPPET ROCK***)

**Player Pianos** – Going beyond One Man Band is the No Man Band of the Player Piano, basically a self-playing piano. The player mechanism is powered entirely by suction, generated by the operation of two foot pedals (therein lies the Man), while the music is represented by tiny perforations on interchangeable rolls of paper. The operator, or 'pianolist', achieves dynamic shading of the music by varying the degree of pressure applied to the foot pedals. In addition, a set of hand-operated levers mounted just below the front of the Keyboard provide accentuation, tempo control, activation of the sustain and soft pedals and selection of play and rewind modes. It is true to say that in the hands of an accomplished operator, a convincingly lifelike performance is achievable. The player piano enjoyed its peak of popularity between 1900 and 1930, after which time the gramophone, which was significantly cheaper, became the main source of home entertainment. A player piano can of course be played by hand in the normal way, as the piano action and keyboard are entirely conventional. In fact, it is usually possible to play the keyboard while the roll mechanism is in operation, should any additional notes or harmonies be desired! The term 'Pianola' was actually a trademark, first used by the Aeolian Company just over a hundred years ago, but in more recent times has become a generic reference to the self-playing piano. The Pianola was invented in 1896, by Edwin Votey of Detroit, USA, and initially took the form of a large wooden cabinet that stood in front of any ordinary piano. From the rear of the cabinet protruded ■ row of wooden fingers that were aligned with the keyboard of the piano and activated the keys in the same manner as a human pianist. The player mechanism was powered entirely by suction, generated by pressing two foot pedals, while tiny perforations on small paper rolls represented the music. The 'tracker bar', a pneumatic reading device over which the roll was transported, had a row of equally spaced holes; one for each note. A music roll perforation passing over the tracker bar caused a valve to open, which in turn triggered a pneumatic 'motor'. The latter operated a felt covered wooden finger, pressing the corresponding note on the piano keyboard. The basic principal upon which Votey's system operated subsequently became the standard for virtually all roll operated piano playing systems. The Aeolian Corporation in the USA acquired the rights to the Pianola and marketed the very first instrument of its kind, later becoming the world's leading

manufacturer of roll operated instruments. Prior to the advent of the Pianola, various attempts had been made to devise a practical method for playing a piano automatically, although none of these achieved a notable degree of success in the home. Many of these early systems relied upon the use of a rotating wooden barrel with strategically placed pins to control the music, rather like a street piano. The musical repertoire was greatly limited, not least by the cost and dimensions of the wooden barrels, each of which would contain a small number of short tunes. In contrast, the paper music rolls used by the Pianola were cheap, compact and easy to mass-produce. The early external players are often referred to as 'push-ups', simply because they were pushed up to the piano when required for use. However, they were heavy, cumbersome and difficult to move whenever the owner wished to play the piano by hand. Shortly after the turn of the century, Melville Clark introduced a piano called the 'Apollo', with a built-in player mechanism and thus was born the player piano. This concept, quickly adopted by other manufacturers, ultimately led to the demise of the external player. One notable thing about player pianos is that the rolls could be made extremely sensitively and made rolls could capture accurate stylistic vibes of famed musicians, down to lightness of touch. It is as if their ghost is actually playing the instrument! (PK)

***The Playhouse*** – This 1921 Buster Keaton film opens with a dream sequence where America's silent era genius expands on the multiple exposure trickery used in Georges Méliès' ***L'HOMME ORCHESTRE*** to depict himself not only as the leader of the orchestra and the musicians, but also as the audience, the dancers on stage and everyone else in the theater. (JA)

**Pleasurehorse** – New England-based one man NOISE ARTIST who demonstrates his take on the Napalm Death catalog with an 8-track, a mixer, a wall of amps, and some creepy old equipment. Also in PPP (with MEERK PUFFY and PRURIENT).

**Pod Blatz**--she's one weird gal from the windy city. Best described as a one person solo project seen as a geometric subhuman form, she takes shape as a cylinder and plays the blatz of a pod that comes out ■ an organ sound getting ripped into a vicious tube portal. If you've ever envisioned Romper Room inhabited by man-eating plants, Pod Blatz would be a fantastic candidate for the soundtrack. (TB)

**Poet And The One Man Band** - Formed in 1969, Poet And The One-Man Band included the songwriting team Tony Colton (vocals/piano/poet?) and Ray Smith (guitar/vocals/One Man Band?), whose compositions had been recorded by, among others, Cream, the Merseybeats and Zoot Money. Despite the OMB title, four other musicians in addition to the duo made up the band on its lone self-titled album. Poet And The One Man Band broke up when their label, MGM, closed its operation in Britain. Donaldson and Donahue resurfaced in Fotheringay, while the rest of the group formed the core of Head, Hands And Feet. (PK)

**POLE** – Berlin-based ELECTRONICA ONE MAN BAND/IDM artist Stefan Betke's project.

**Jonny Polonsky** - Mediocre songsmith/sometimes solo artist who badgered Frank Black into helping him do a demo. Incredibly hard to read website. (CB)

**Polmo Polpo** - Sandro Perri -- a.k.a. Polmo Polpo -- fits comfortably into the tight quarters clearly built around his form and function, and is the tangible link between the anti-tech vinyl visible and the spread of samplers and synths that fill the width of the space. Dark soul, pure craft and a beautiful old Echoplex tape delay conspire together to form the organic mystery contained within the grooves of the three deluxe 12-inchers Perri has released as Polmo Polpo, or as half of Dot Wiggin, his duo with the late Todd Fox. This is music derived, seemingly, from rubber tires on cement or skate blades spraying ice shavings. Sounds echo and repeat back into themselves, creating an aural analogy to spring buds peaking through the decaying debris of their former incarnations. "Basically it comes down to trying to create the right pockets of echo in the sonic spectrum, trying to keep it circular and moving," Perri explains ■ he sits by what looks like a synth fantasy version of a home-shopping-channel set. But it's not all production technique. Guitar and cello weave through the composition, occasionally adding warmth and bolstering the subtle melodic flow. "You know how in songs that you like, there's ■ second or two that will feel really magical, the way the bass will interact with the drums or something?" Perri asks. "It's interesting for me to take just those parts and turn those into compositions, sort of bring the microscope down. I guess that's what people do when they sample those bits, but I don't want to sample other people's records and turn them into my own." Improvisation plays a huge part in the mix of elements sampled, looped and manipulated, and remain the constant in Sandro Perri's musical perspective. " (PK)

**Popeye** - At the end of the cartoon,*Symphony In Spinach*, Popeye performs a ragtime version of his theme song as as One Man Band, utilizing Bluto as a drum set.

**Markus Popp** (see **OVAL**)

**Genesis P-Orridge** - Genesis P-Orridge, founder and front man of the seminal industrial act Throbbing Gristle and also of the equally notorious, if not equally important, art-rock-techno-folk-industrial collective Psychic TV, did his best work when paired with more technically competent musicians like Chris Carter or Larry Thrasher. Of course, that fact didn't prevent the perversely prolific P-Orridge (who holds the *Guiness Book* record for most releases in a single year) from issuing a dozen-odd solo projects under the Psychic TV moniker. When left to his own devices, P-Orridge preferred free-form ambient soundscapes and spoken-word poetry over the more conventional rock fare that briefly placed PTV on the British pop charts in the Mid-80s. On albums like "Cathedral Engine", "Tarot ov Abomination", and "A Hollow Cost", Genesis rambles for a good twenty to thirty minutes per track about his sexual fetishes, acid trips, cut-up William S. Burroughs junkie philosophy, and Alistar Crowley-ian occult mumbo-jumbo, usually over a backdrop of radio static, church bells, flushing toilets, and orgasmic moaning. Every once in awhile, P-Orridge would actually release a one-man project worth listening to (like 1989's instrumental children's-book soundtrack *Kondole*), but still it's safe to say that P-Orridge's spoken-word material is of interest primarily (i.e. only) to PTV fanatics. (EH)

**Roger Powell**- Synthesist in Todd Rundgren's Utopia released a really mournfull progressive rock album (as a **SYNTH ONE MAN BAND**) in the early 80's called "Vapor Trails"

***Power Electronics***- The modernist extension of INDUSTRIAL dance music.

***Power Noise*** – Extreme electronic NOISE music.

***Power Violence***- Extreme POWER NOISE.

**Grimes Poznikov** (see **HUMAN JUKEBOX**)

**Praying For Oblivion**- Andrew "Android" Seal has been putting on harsh NOISE shows since 1997, starting out in Buffalo, NY, moving to Nashiville, touring Europe twice, then back to Buffalo again - with too many releases to count on every format- vinyl, cd, cassette- in every country- Czech Republic, Italy, USA...some stuff veers towards the more ambient and atmospheric reminiscent of World Serpent bands like Current 93 or Death In June. A prolific, underground noise scene legend. Recently ended this project to start a new one- Toten Kopf- German for "Dead City", which is his description of the City of Buffalo. (SM)

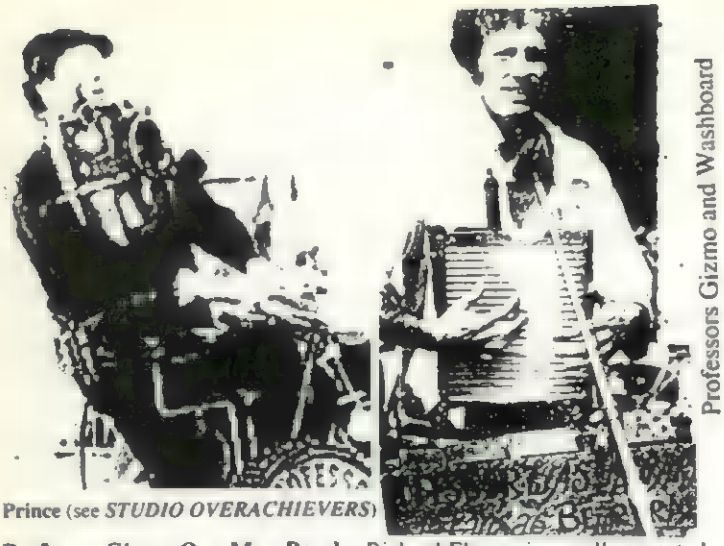
**Preacher Boy**, Christopher Watkins' mournful, near-orchestral STUDIO OVERACHIEVER One Man Band.

***Prehistory of One Man Bands*** by GREGO - One man bands are unique in their way of combining the elements of theater and music. There are

intricate ways of making music that despite involving the use of both hands and both feet are relatively untheatrical, such as playing the piano. Pianists aren't generally thought of as one man bands. There are also easier ways of making a lot of sounds in fun and simple music that lends itself to festivity. This is the stuff of folk tradition, the expression of man's basic universal aspirations to be noisy and stupid. We one man bands can trace our history back to the cultural mulch of the dawn of man herself. A shaman using a rattle to beat a drum shakes anklets of shell as she dances in accompaniment of healing songs and trance powered chants. Music and motion transport people to sacred otherworlds as ■ tool of spiritual manifestation. The efforts of a few driven practitioners to take these arts to extremes of expressive styles often resulted in sacred associations, dynamic musical theater, and the alienation of irate neighbors. The instrumental side of the business involves the untiring quest for more and more noise. Tracing the development of the tools of the trade, we might begin with an Australian Aborigine. As he drones away on his digiderydoo he may also tap out a rhythm on it with a stick. He can produce a steady tone from his trumpet-like tube nonstop, without taking a breath. Using his mouth as an airbag, he can push the air out while inhaling through his nose, accomplishing a constant drone. This technique is developed in the form of the bulb ended reed pipes used by snake charmers. After primitive times had given way to rudimentary civilization, there was a long period of time commonly known as "the dark ages", during which absolutely nothing at all happened. But somewhere in there the hard bulb is improved by the use of a softer bag, and we see the beginnings of what would later grow into one of the most feared and despised menaces the world has ever known - bagpipes! With their multiple drones screaming backup to the dweedeling melody of the "chanter" pipe, these formidable sound cannons are in themselves ■ one man band rig. If a resourceful player adds a row of bells to his ankle, or makes any percussion available to his feet, the inspiring results can practically put life back into the dead...or vice versa. Modern times have made such gaudy displays unnecessary, as we now have things like politicians to drone and dweedle at us. The world of stringed instruments, although a more politer side of the musical spectrum, nonetheless has it's own excursions into the realm of the outrageous. The HURDY GURDY is equivalent to bagpipes in every way other than not being a bag and not having any pipes. It takes it's musical cue from such varied sources as lonely alley cats and nails on chalkboards. The normal fiddle bow being replaced by an eternally spinning wheel provides the unbroken drone, and levers produce melodies from the chanter strings. Further, a miraculous buzzing device has been added which generates a rhythmic rasping sound controlled by the hand that cranks the wheel. While adding the percussive rhythm, this last device has the distinct drawback of having misled many a record listener into believing that their stereo speakers were torn or broken. Once again, with so many musical elements already in place, the gurdy hurdier had only to add a little sound to the shake of his leg to fill out any annoying voids in the local soundscape. Aside from the aforementioned ankle bells and rattles, or the almost not very uncommon tambourine underfoot, one highly theatrical percussive device known to have been used by street and parlor entertainers in the middle ages was the dancing puppet set known as "planchette". Note that we have now introduced the word "entertainment" into the discourse. In the mulchy beginning, you will recall, music and dance were accepted as ways of communing with the world of the spirits. Mankind slowly grew to become the master of her environment, and by the middle ages seems to have forgotten much of the roots, while busily creating a stunning array of tools and processes. So much of history can be looked at from the dualistic perspective of the sacred and the profane. If ritual is sacred and entertainment profane, then the aforementioned bagpipes and hurry gourds were perhaps the apotheosis profanity, in that they were enormously entertaining. But we digress from our mention of the planchette. "planchette" means "plank". The plank is ■ stage on which delightful puppets caper and vault, tap dancing ■ rhythm with their wooden shoes. A string tied to the leg of the musician provides the puppet's stimulus. With any luck passers by provide the musician's stimulus. Like, oh, say, a little money in the hat. This "perform for ■ little reward" system may put you in mind of the simplicity of how you trained your dog to shake hands, but remember that this sort of thing is among the basic fundamental building building blocks of our society. One Man Banding, if not the world's oldest profession, at least bears many uncanny similarities. And so One Man Bands have been shaking hands on street corners since way before anybody can remember. Another One Man Band tradition also had it's roots in the dark and middle ages. The word "tabor" means drum. The word "pipe" refers to ■ cylindrical wind instrument. However, the words "tabor pipe" do not refer to a flute that one bangs on like a drum. Rather, ■ tabor pipe is kind of flute made to be played with one hand, leaving the other hand free to beat a drum (*see DRUM AND TABOR*). This combination of instruments enabled a small village with only one musician to have a band...a One Man Band, to play for the folk dancing and sundry merriments. Variations on this theme still thrive in northern Spain, Southern France, England, and some South American countries. Some players replace the drum with a stringed log or box on which they beat with sticks. This produced not only a rhythm, but a tuned drone the likes of which were seen to have brought so much popularity, and eventually near extinction, to the bagpipes and hurdy gurdy. Shakespeare's buddy and collaborator Will Kemp is said to have morris danced for twenty miles to the music of a pipe and tabor. Morris dancing is itself a motley spectacle that invariably involves bells on the ankles , and sometimes a clashing of sticks together percussively. Will Kemp's stunt was a curiously ironic bit of street theater, considering that Shakespeare's Globe theater was pretty much the first theater ever built in the history of western civilization. Until that time virtually all secular entertainments were carried out in pubs, parlors, or the streets. But while the swells got busy refining stuff for their fancy stages, the randy, rowdy ravings of one man bands continued to be at home in the streets. Of, by, and for the folk tradition, we one man bands stick proudly to our roots as upholders of public revelry. Unless you offer us enough money, in which case we'll follow you anywhere. Eventually, on the heels of the industrial revolution, there appears a newly mechanized species of one man band showing up around Europe with bass drums strapped to their backs, cymbals between their knees, and various gadgets honking and doodling everywhere in between. It is generally assumed that these minstriloid waifs learned their trade from, or at least took their inspirational cues by watching DICK VAN DYKE'S performance in the film Mary Poppins. As the world careened towards the twentieth century the new legitimate theater matured elegantly while popular street entertainments wallowed in decadence...or, no, was it the other way around? Well, in any event, the new century, which is now an old century, gave birth to a huge spectrum one man bands of all sizes, shapes, and degrees of cacophony. There are silly clownish get-ups, dazzling spectacles that focus on their sheer number of instruments and contraptions, artsy mysterious manifestations of non-commercial wizardry, and streamlined units designed for maximizing profits while minimizing complications. One Man Bands in general take it upon themselves to work out the details of bringing together divergent elements, and make the most of the contributions each of those elements affords. Come to think of it, the world might be in far better shape today if our religious and political leaders would just take the hint, and get on to tuning up. The next of the crackling dry yawn fests we refer to as international summits might produce far more satisfying results if it were conducted by we of harmonious orientations. I'm sorry to say, however, that we're not available. The concert halls and streets of the world teem with people in need of ■ reason to smile. Come on down to the corner, and help us make a little money, ■ lot of music, and a whole bunch of smiles.

**Gary Pressy** (see ***BALLPARK ORGANISTS***)

**Primitive Radio Gods** - One-man band consisting of a talented guy named Chris O'Connor (see ***STUDIO OVERACHIEVERS***). Had a song on the radio a few years ago "Standing Outside A Broken Phone Booth With Money In My Hand". (WT)



Professors Gizmo and Washboard

Prince (see *STUDIO OVERACHIEVERS*)

**Professor Gizmo One Man Band** – Richard Elmore is a well respected Klezmer musician (he played in Klezmorim in the 70s) but also known as Professor Gizmo one-man-band. He merely plays trombone, tuba and percussion with his current band California Klezmer, but the PhD of Gizmoism plays Bass trombone, rotary-valve tuba, bass drum, cymbals, tambourine, gizmos and all kinds of horns, kazzos and harps in his rack!

**Professor Les** - Florida ONE MAN BAND FOR HIRE, specializing in vocals and guitar.

**Professor Washboard** – Scott Alexander began as a BUSKING musician in the 1970s when he invented ■ device he called "The Arkansas Beartrap." It was a chrome-plated washboard mounted on a small table ■ which four wooden temple blocks, two cowbells, ■ tin can (filled with noisemakers) a pair of cymbals and a cheese grater were mounted. Using copper thimbles ■ his fingers he made an amazing array of percussion sounds played at a furious pace. Born in Arkansas, he played (with partners and solo) on the streets of Washington DC, New Orleans, Austin, TX and LA. He eventually teamed up (on Venice Beach in Southern California) with Lance Wakely, a honky-tonk guitarist, and at one point they used an amazing gimmick; a robot that collected money from onlookers! They went overseas and became street performing sensations in Europe. Professor Washboard found great success in Germany, Norway, and across Europe, performing at festivals and clubs as a soloist, with The Professor Washboard Blues Band, and as a collaborator. He recently released an album of duos and collaborations with various musicians. He calls his latest version of the "Beartrap" "the washboard, dadburn, contraption, drums and percussion." The first of his half-dozen-plus albums was a collaboration with DR. HARMONICA in 1979.

**Professor World** (see **RAMBLIN' DAN**)

**Prospector Channel 49er** (see **TV SHERIFF**)

**Prurient** – Rhode Island based NOISE ARTIST who makes dreary far-off decayed death ambient landscapes wiht ritual vocal prayer and mechanical physical electronics. Also in PPP (with PLEASUREHORSE and MEERK PUFFY). (PK)

***Psaltery*** - An ancient intstrument popular with street musicians and troubadors in many cultures until about 1500, the psaltery began as a simple wooden board with gut strings stretched between pegs. eventually evolving in the Renaissance into (and giving way to) the harpsichord, zither, and other instruments. One Man Bands took the psaltery because for certain historical periods player performed with the instrument on the lap or on a table, or in front of the chest held with a strap around his neck if movement was needed, thus other instruments could be played.

**Psychic TV** (see **GENESIS P-ORRIDGE**)

**PTV** (see **GENESIS P-ORRIDGE**)

**Richard Puckeridge** (see *MUSICAL GLASSES*)

**Pug** - Pug is a Portland, OR landmark. He and his One Man Band can be seen regularly at the Portland Saturday Market and every year at the Portland Rose Festival. Pug plays an accordion, harmonica-in-rack, and a kick drum percussion setup (on the ground, not on his back, he plays sitting down). (WT)

**Frank Pugno** – Berwyn, IL based for-hire organist/pianist/teacher/data processor.

**Joseph Pujol** – Known as *Le Petomane*, Joseph Pujol took the bawdy European stage by storm from the late 1890s until 1914 as one of the most unique solo-performers of all time, ■ One Mna Band who used only his body! *Le Petomane* was a comedy act in which Pujols would use his farts as a musical instrument/sound effects producer. The virtuoso gas-passer was a smash hit at Moulin Rouge, and his success at his particular talent went unchallenged until the emergence of MR. METHANE.

**Elvis Pummel** – Claiming to be the (evil) twin brother of the Elvis Presley, Pummel is ■ primitive Punkabilly cat whose BEDROOM BAND recordings were released ■ REV. BEATMAN'S Voodoo Rhythm label. He claims that the Presleys sold him to German soldiers to raise the money for Elvis to record "That's Alright Mama." Pummel also boasts of being the first human being to invent "Scratching," and he also invented ■ new dance craze called the Country Funk Dance. Not a typical Elvis Impersonator, he only has a few Presley songs in his repertoire. From his press release: "Lack of talent can be heard in each of the songs. ELVIS PUMMEL IS THE UNBORN KING OF 50's PUNK ROCK" (PK)

***Puppet Rock***- One of the more interesting variants on One Man Bands is Puppet Rock. Basically this is a way that one person can have multiple characters "playing" music if they so please. Most puppeteers that involve music use prerecorded stuff, but exceptions exist, like the brilliant GREGO. While the most simple Puppet Rockers are BUSKERS who have marionettes dance or pretend to play instruments while a tape plays, there are far more interesting variants. Puppet shows playing in rock clubs with bands isn't just in *Spinal Tap* anymore! While many puppet shows are done by troupes (not One Man at all) several solo artists, like Roby Newton, have done amazing puppet stuff in rock clubs. The true Queen of Puppet Rock has to be Miss Pussycat. The brilliant and beautiful puppeteer, based out of New Orleans, presents amazing puppet shows as warm-ups for bands at Spellcaster Lodge, the venue run by her husband QUINTRON and herself. Her elaborate puppet shows tell hilarious and heartwarming and sometimes horrific tales of chipmunk-voiced characters and their (usually musical) trials and tribulations. Her most prominent pieces have been about the puppet band Flossie and the Unicorns. Her great innovation is the idea of not only pre-recording the music, but also the entire soundtrack and all the voices. This allows the characters to have fantastic speed-manipulated voices, and it frees Pussycat to do some full-on puppeteering without worry of reading lines. It also lead sto the soundtracks being released as records! A master seamstress, Miss Pussycat emerges from behind the puppet theater after her performances and spends the rest of the evening in an outfit that depicts the theme of the puppet show. (JA)

**Purulente Uretre** – PU is the only real grindcore/noise band from Romania. Formed back in 1999, this One Man Band (closer to *BLACK METAL ONE BANDS* than *NOISE ARTISTS*, but refer to both) Robert decided to play a crazy mixture of noises and metal to pay tribute to such cult bands as Beer Vomit or Agathoeles. Several demos are circulating amongst the underground. (WT)

**Q-Bert** (see *TURNTABLISTS*)

**Quintron** - Mr. Quintron, celebrated Ninth Ward (New Orleans) Organist and Inventor, is ■ One Man Band who often performs at his private underground club, the Spellcaster Lodge hidden away on St.

Claude Avenue. He resides there with h■ wife, Miss Pussycat, who sings backup and plays maracas. Panacea Pussycat (Puppeteers of America member in good standing) is most famous for her puppet shows featuring the world famous puppet band, Flossie and the Unicorns. Quintron consistently mesmerizes his listeners with albums such as *I.F.001-001, Satan Is Dead, The Amazing Spellcaster,* and *These Hands of Mine*. He was named "*Entertainer of the Year*" by Donnie Burnside, owner of Burnside Furniture Outlet in Big Rapids, Michigan, after seeing one of the regular tours Quintron makes throughout the United States and Europe. Quintron also appeared on *The Jenny Jones Show* in front of a hostile and heckling audience. The Drum Buddy is Mr. Quintron's patented invention. It's a five-oscillator, light-activated, mechanically-rotating drum machine that took years to develop and design. It is an amzing One Man band instrument that can make special audio effects, create bizarre electronic tones and simulate the dynamics of a TURNTABLIST scratching records. The Drum Buddy has its own infomercial, The Drum Buddy Show, which originally served as a commercial, but now that the "target date" has been met and no more Drum Buddy's are being sold (for the time being) it stands as a brilliant independent film. . It is a highly informative and entertaining piece featuring performances by Quintron, Miss Pussycat, Quintron's late-great mentor Ernie K-Doe ("Mothe rIn Law"), MC Trachiotomy, and the Drum Buddy Dancers. Quintron is very secretive about his past, his family, and his personal life. He rarely grants interviews. But when he does, you never know what he might say. His stories often conflict and seem like Quintron inventions, too. Quintron told Bill Grady in a 1996 *Times-Picayune* article that he and his wife, Miss Pussycat, were first cousins. The headline on the front page of the Metro section read, "Kissing Cousins." The continuation of the article on page two read, "Couple: Cousins cavorting in Bywater." Quintron conducted the interview in a wheelchair, telling Grady that he fell from ■ roller coaster at Six Flags over Mid-America. As the Sept. 2000 *Offbeat* coverboy, Quintron was more honest with writer Aimee Toledano. It was his most in-depth interview to date, but he added, "...all a musician is... it's an anonymous ghost to think about and imagine and listen to and communicate with anonymously. [Talking about yourself] is not necessarily interesting to the anonymous public. I don't care for them to know and I think they'll have a much better time with Quintron records in the future if they don't know." Although we cannot verify any facts about Quintron's personal history, our research found that he was born in Germany while his father was stationed there in the military. He grew up in Mobile, Alabama, and St. Louis, Missouri. After high school, he left home and moved to Chicago in the late '80s. He was in a cover band called Idol Chatter, and a noise band called Math. He did not attend college, but ran his own underground nightclub called Milk of Burgundy. He found his way to New Orleans where he met Panacea Pussycat, owner of the now defunct Pussycat Caverns, which was located at Piety and Burgundy. Named "The Wizard of the 9th Ward," by *Offbeat* magazine, Quintron continues to record and throw parties at the Spellcaster Lodge. It should be noted that Quintron seems to possess the SuperCharisma, ■ power held by some of the great icons throughout Pop Culture history (Bruce Lee, Bob Marley and Marvin Gaye all had it). It should also be noted the Quintron's One Man Band activity has included playing an elaborate organ in ■ dynamic, spectacle producing manner, which barely qualifies as One Ban Bandism, but also playing organ, Drum Buddy and drums (via pedal and with stick in free hand) in various stages of simultaneousness. He is one of the most entertaining One Man Bands working today. (PK)

R – NOISE ARTIST Jon Whitney's Massachusetts-based effects-laden sound project. Unlike many of his NOISE contemporaries he uses real instruments in addtion to computers and electronic equiptment, including DIDGERIDOO.

**Bogdan Raczynski** – Very aesthetic UK based ELECTRONICA ONE MAN BAND/remixer. His website includes recipes!

**Rade** - A One Man Band covers act that plays Queen, Pink Floyd etc. A fine guitarist and keyboard player with a tortured singing voice that matches his music well, Rade is attempting to break into the music club scene rather than becoming a ONE MAN BAND. FOR HIRE (WT)

**Radioactive** – HUMAN BEATBOX for Spearhead.

**Radio Shock** - New-wave/No-wave demo-core NOISE act. Site: http://zap.to/radioshock.

**Rahzel** - The undisputed "Godfather of Noyze" has re-defined the HUMAN BEATBOX. A self-defined "vocal percussionist," Rahzel (rhymes with 'gazelle') has perfectly mastered this quintessential Hip Hop art form and has emerged as ■ "true virtuoso." To hear him is to be converted. Billboard Magazine proclaims : "Everyone should experience his fascinating rhythms...using just his lips, cheeks, gums, and Adam's apple he (recreates), with amazing accuracy and detail, tracks from the magic mixing desks of Pete Rock...and others." His mockery of instruments/arcade of sounds leaves audiences captivated, wondering "is he for real?" Rahzel is best known as a member of The Roots, Hip Hop's cutting-edge live band. Over the past several years he has emerged as the one to watch. His debut album on MCA Records, entitled *The Fifth Element: Make the Music 2000* was awesome, a collage of almost every musical genre. A glance at Rahzel's musical influences speaks to his appreciation for the art of making music. He draws from the line of Doug E. Fresh/Biz Markie, of Bobby McFerrin, and of Al Jarreau. He explains: "With my vocal percussions, I want to bridge the gap among various musical genres. I want the beat box to be respected as a true art form." Though his tastes do run far and wide, Rahzel is quick to acknowledge first and foremost his Hip-Hop origins. Growing up as a youngster in New York, Rahzel admired his cousin Rahim, ■ founding member of the pioneering Furious Five. "I remember watching Grand Master Flash before I could even see over the gate," recalls Rahzel. "Having that influence alone was incredible." Later, Rahzel roadied for Ultramagnetic MCs. Rahzel grew up in Queens, New York and over time, his gifts for vocal percussion led him to seek his own career as an artist. Others, like Biz Markie, Doug E. Fresh, and the Fat Boys' Buffy had made strides in the form, but Rahzel possessed a talent ■■ great, he was soon recognized up and down the east coast as the premiere human beat box artist. He already had a thriving solo career when The Roots asked him to join their group. "Being with The Roots enhanced what I was doing even more," says Rahzel. "We're colleagues, and we have tremendous respect for each other. They respect my history, I respect theirs." Perhaps The Source Magazine says it best: "Rahzel's vision of hip hop, as with his sound, is poly-chromatic. (He) is the movement, the bridge where hip hop fusions can meet."(PK)

**Rakehell** –Filmmaker/zine writer/punk legend Russ Forster's guitar/drum machine ONE MAN BAND.

**Rally Rabbit** (see **RHYTHM CHICKEN**)

**Rambling Dan** - Born in Bayshore, New York in 1953 and raised in New Haven, Connecticut, Dan worked for ■ while as an electron microscopist for Yale University before starting graduate studies at the University of Texas. His growing concern about the use of scientific discoveries to build ever more destructive weapons eventually resulted in a change of directions. In Austin, Texas he first came into contact with street musicians. Before long, he joined up with a group of them and traveled all over the U.S., Canada and Central America. In 1981, he first came to Europe where he has been playing ever since, on noisy streetcorners, schools, parties and major festivals. On his thirtieth birthday he invented the first version of Professor World, a unique One Man Band, which has steadily evolved into one of the craziest music machines in the history of Mankind. The first version of Professor World was put together in 1983 in the basement of his mother's house in New Haven, Connecticut. It consisted of a collapsible microphone pole with a globe on top, painted with a smiling face in the middle of the Pacific ocean. Attached to the pole were a variety of tambourines , percussion instruments and a printed circuit board, hooked to a peace wave transformation chamber that changed toy tanks into tractors and guns into bananas. There was also a telephone for important calls to the White House, the Kremlin which were involved in the frightening business of nuclear proliferation that was rampant at the time. Since then, there have been many different incarnations of the Professor World, including several bicycle mounted versions. He has always been designed to operate as a "Peace Wave Generator", which theoretically takes the energy of music and transforms it into peace waves which is broadcast to all the troubled spots of the world. It actually works by making people laugh. The current version is complete with four footpedals that set in motion an impressive array of percussion gizmos that include just about everything but the kitchen sink, which will undoubtedly be added sometime in the near future. There are keyboards, a sequencer, drum machine, a singing saw, bucket bass, wobble board and a host of crazy hand puppets, including Shnorkel Borkel, the manager and Swiss Chocolate monster, and Smelly Nelly, the ever-faithful horse, who used to be ■ sock. There is also the rockin' rollin' rotating stage which when cranked by a member of the audience, keeps Ramblin' Dan and Prof. World going in circles. The Professor World show is mobile. The "Lunar Landing Module" is a wild and crazy bicycle trailer on which Professor World and Ramblin' Dan can play their music as they go rolling along the road. For their 1989 world tour (of Asia, Australia, New Zealand, the Fiji Islands and the U.S.) they utilized a series of rusty old Volkswagen buses. They then created "Big Baby", a 1978 Mercedes 508 diesel with a fold-out stage and raised roof. The crew went on another world tour recently, bringong nutty joy to troubled lands in the Middle East and Serbo-Croatia. (JA)

**Dave Ramirez** – Recording primarily for Alias Records (one of the few bands worthy of the label's "None of Our Bands Suck" slogan), this New York City indie pop'n'rock band shined brightly in the early to mid 90s. On their Sybil double 7" (Eighteen Wheeler, 1993) each band member was given one side of vinyl for a solo venture. Guitarist Dave Ramirez struck a blow for the efficiency of one-man bands by playing everything himself and squeezing five songs onto his side (none of the others managed more than three). (MF)

**Rasmussen** – John Rasmussen is a Colorado-based solo NOISE ARTIST, who also makes power electronics and has recently been remixing some Commodore 64 game and demo tunes. He plays live with ■ 6 channel mixer that has the following things running through it: modified kids toys made to squeal or make strange noises. I usually pick them up at thrift stores then rewire them, homemade sound producing circuits, a two Korg low cost analogue synths, Casios and a CD player. He has also begun to incorporate live C64 music into his show. (PK)

**Jason Raso** – A solo project for Guelph bassist Jason Raso. This Bass One Man Band project showcases his considerable talent on the lower register.

**Lou Rawls** (see ***READING RAINBOW***)

**Rob Ray** - Rob Ray creates innovative and intriguing audio centered around electro-mechanical sound phenomena. And, fortunately for Chicago, he also runs Deadtech, Chicago's premiere art space for sound installations centering around electro-mechanical art. (www.deadtech.net) (TB)

**Ray St. Ray the Singing** Cabdriver – Genius KARAOKE Scientologist cabbie/theater Pop star!

***Reading Rainbow*** – An episode of this children's TV show (and a subsequent home video) that celebrated literacy by reading children's books aloud featured the story ***TY'S ONE MAN BAND***. The story was read by R&B singer Lou Rawls (who as far ■ I can tell, was never ■ One Man Band himself). In the episode host LeVar Burton, inspired by the book, discovers lots of different music: a rap band, do-wop group, jazz and salsa. Ben Vereen also dances. (WT)

**Rebab** – This two-stringed fiddle is an instrument of Arabic origin that is popular with solo street musicians in Indonesia. When played right it sounds like the human voice, so when accompanying the instrument with vocals, musicians achieve amazing monophonic effects. (JA)

**Harvey Reid** – East Coast based STUDIO OVERACHIEVER/multi-instrumentalist who has recorded numerous CDs of autoharp (which he plays with fingerpicks), six-string banjo, guitar and mandolins of various sizes in the styles of bluegrass, Celtic, ragtime, folk, delta blues, country and even classical. Mr. Reid is also the creator of an intriguing device known as a "partial capo," which expands on ■ very old idea. Traditional capos strap onto guitar fretboards and depress the stings at a uniform spot along the neck, changing the pitch of the instrument. Mr. Reid's design allows the capo to press down on some strings, while allowing others to vibrate.

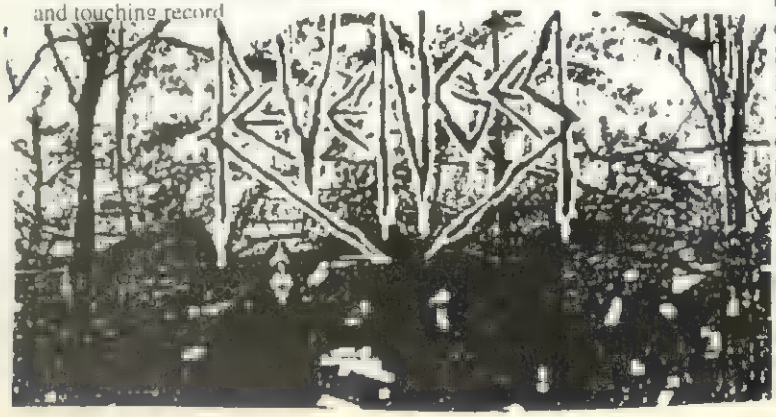
**Reload/Tubeway Navy** - Brian Applegate is a musician/mortician who makes music that is total Devo...he even record's in MARK MOTHERBOUGH's studio! As the Pacific Northwesterner explains, "The music that I wanna hear doesn't exist, so I felt that I had to create it myself. In-your-face hard-ass synth-pop-alt.com...or something to that effect."

***The Reppies - One Man Band*** – This is a Chrisitan kiddie video from the 1990s that tells the story of a righteous reptile One Man Band. (WT)

**Resonars** - Matt Rendon's STUDIO OVERACHIEVER One Man Band amazingly simulates a four piece garage/Pop sixties band, down to artwork that suggests a quartet exists. More importantly, the Rock & Roll he creates is brilliantly recorded (60s aesthetics intact) and infectiously composed and performed.

**RevengeR**- A TRIBUTE AND HISTORY by SKI-MASK: - RevengeR was a one-man black metal band recently formed in the unholy frozen wasteland of Buffalo, NY this past year. Consisting of Morlokt, whose real name was Michael Ihlenfeld, RevengeR sought to terrorize the lame-ass, ass-backwards Buffalo music scene, which consists mostly of Ani DiFranco rip-off folkie warblers, fifth- rate cover bands that do an equal mix of covers by Creed, Foghat, Styx, Matchbox 20 and Third Eye Blind (as an example) and shitty old fat 40 something year old white guy phony blues bands with the unholy sounds and philosophies of blackness. (Although a depressed rust belt city located on the Great Lakes, Detroit this is not!) This caused all sorts of trouble, mostly for Morlokt, as the closed-minded overly Catholic retards that inhabit this region decided to call his parents' house and harass them (being the ONLY Ihlenfeld in the Buffalo area phone book) and continually hack into his home computer and website, the yahoo newsgroup known as the RevengeR Ristkreig, which is still up and viewable, despite the death of its moderator, that being Morlokt himself. Morlokt was what Buffalo

HATES- an open-minded, freethinking, talented and original INDIVIDUAL with actual talent and a well-focused musical vision. He had battled severe bipolar depression all his life, as well as the retarded backstabbing hordes of Buffalo, from area Catholics in the aforementioned Creed tribute bands that infest this place like a plague (Buffalo rewards copycatism, unoriginality and lack of creative vision more than any other place on Earth I have ever encountered) to various miserable backstabbing staff members at the local free weekly music and art scene ultra-cliquey rag known wrongfully as "ArtVoice". It was getting very, very personal- and all of it, paired with the voices he constantly spoke of hearing in his head all the time just drove him over the edge, with three suicide attempts in as many days, with the third one being successful. One weird thing that happened afterwards was that ArtVoice wrote a small tribute to Michael after he died with a He was heavily into black metal in all its forms, knowing its complex history intricately- from the old school of Venom, Bathory and Celtic Frost to the newer bands, such as his personal favorites Darkthrone, Carpathean Forest, Isengard and Emperor. But beyond that, he was also a music historian, just as most of us who either read or write articles for Roctober usually are! He preached the TRUE old school roots of black metal with incredible knowledge and intelligence on his RevengeR Ristkreig website, trying to get some of the less-knowledgeable people in the black metal scene to see how it all came about through such predecessors as the ever-Satanic Rolling Stones, with a detailed history of Altamont written up for all to read, which led into a thread I helped start with him on the ever-occult and under-recognized influence of Blue Oyster Cult, whose early song "Tranmaniacon M.C." off their first album from 1973 was a celebration of Altamont. Of course Black Sabbath were Morlokt's personal vision he often explained was a hybrid of the best of Satanism, old Norse religion and Native American beliefs, as he had both Nordic and Native American ancestry. He developed the concept of "The Lone Wolf" (which he used as the title and basis for his early demo tape of this project called "Lonewulf"), the ultimate outcast- he wrote of how in the old days, a person would be condemned to live as far away from civilization as a wolf might live, and that is how he personally felt in the music world, Buffalo, and life in general. He considered himself that Lone Wolf, and worked to record his album playing all the instruments on it, such as how the Bathory and Burzum records were made, with my production and recording assistance. The resultant album, "Uruz", was to be released by Los Angeles underground metal label Funeral Productions, but as he died right as negotiations were underway, I have no idea if that is fact or not- BUT there is still a RevengeR in Before forming RevengeR, Morlokt had played bass in the unholy and downright scary garage noise masters from the Buffalo area, the Blowtops, and those recordings are due to be released soon on 7 inches from various labels. Aaron, the guitarist from the Blowtops encouraged Morlokt to follow his vision and dream of many years and just finally go ahead and record the black metal album he had always wanted to do for many years even though he could find no other musicians to do it with. Morlokt told me that this album was the complete summation of his entire life and now that it was completed he could finally die satisfied. Too bad he didn't stick around to see its release, for a black metal masterpiece it is, as well as a very personal and touching record



**Reverend Beatman** (see **LIGHTNING BEATMAN**)

**Rev. Norb** - Taking a break from his brilliant goof punk outfit, Boris the Sprinkler, Norb unleashed his solo debut *Touch Me I'm Weird* (Bulge, 2002) as a STUDIO OVERACHIEVER one-man band. And while the record is certainly weird--much new wavier than Boris--the weirdest aspect is that Norb, usually an instrument-free frontman, opted to play guitar, bass, drums, and keyboards. (Side note: In a baseball/rock connection the record is "dedicated to National League baseball.") (MF)

**Trent Reznor** (see **NINE INCH NAILS**)

**Rhythm Chicken** - A genius in a chicken suit (resembling a bunny suit to the non-observant), Rhythm Chicken is the San Diego Chicken of punk, the Philly Phanatic of D.I.Y. and the rhythm Chicken of Milwaukee! Playing drums in frenetic, brilliant 3-minute stretches and squawking, the Chicken's "act" is succinct, superb and satisfying! He opens for rock bands and steals their thunder! Rhythm Chicken has also gained great prominence for his roll as the Rally Rabbit, in which his image and drumming is shown on the Jumbotron at Milwaukee Brewers games to pump up the crowd. Unfortunately his actual drumming is not used as audio, and electronic drumming is substituted, but his mighty image alone is enough to inspire the masses.

**Eric Rieman** - Berkeley multi-instrumentalist and composer Eric Glick Rieman performs solo improvisations performed on his extended prepared Rhodes.

**Hannu Rimpisen One Man-Band** – Finnish ONE MAN BAND FOR HIRE.

**Rip Off Big Head** – Contemporary English progressive One Man Band.

**Senor Rivolta** – "An Morning Concert by the one man band, the celebrated Italian at the Large Room, Fletcher's Buildings (Chester, England) January 2, 1819" was announced on a broadside poster for a performance by a one-man band, Signor Rivolti who evidently was to perform on six, seven and, goodness, eight instruments at once. The list of instruments include the following: Ivory Pandean Pipes, Lyre, Triangle, Bell-Harmonica, Tabor, Chinese Crescent, Cymbals, and Double Drum, accompanied by the Spanish Guitar. He concludes with "God Save the Queen" and "Rule Britannia," which evidently, given the evident popularity with the royalty of England, should be no surprise.

**Roadkill** - Matt Towler's One Man BEDROOM BAND bordering on NOISE that released a legendary tape, "Guitar Vomit," of dense, nasty guitar sounds and other noises that sre semi-musical only in the broadest definition of the term. (WT)

**Jimmie Lee Robinson** – A respected Chicago Blues sideman in the fifties (who also recorded some amazing Blues Rock & Roll 45s for the Bandera label as a frontman), Robinson reemerged in the early 1990s as a fascinating, unique Blues musician as famous for his politics as his music. One of his main political issues was the destruction of historic Maxwell Street, the 100 year old open air market where he and thousands of others first heard the real Chicago Blues. The city and University of Illinois had purchased the land and were in the process of razing the area for condos, with little more than Robinson and a small, devoted army of activists standing in their way. Along with FRANK LITTLE SONNY SCOTT, BOBBY DAVIS, and other devoted Bluesmen, Robinson kept up the tradition of performing on Maxwell Street, even when the only "stage" left was a ramshackle shanty-stage designed to bring attention to the heinous plans to erase the area. While he did amazing work with bands (he began his resurgence with a fairly traditional Blues CD for Delmark, then became more marginalized by releasing musically diverse and sometimes didactic-themed tunes aimed towards the Black community) as a solo artist he was most striking. A tall, handsome, dignified man, Robinson wore beautiful cowboy attire when he performed, including spurs that he would use as foot percussion to accompany his guitar playing. Sadly Robinson took his life this year near while suffering through a losing battle with terminal cancer (and losing his battle with UIC, as the condos now are being built). A very

serious man with strong beliefs (he practiced Islam most of adult life, and he was a dedicated practitioner of homeopathic treatment and fasting) Robinson conducted himself in such a way that he earned enough respect from his friends and fans that we should honor his decision to leave this world as he did. But that makes it no less sad to not have him around. A poem about his fight with UIC (scribed by fellow activist Steve Balkin) follows (JA)

Ballad of Jimmie Lee Robinson by Steve Balkin
(read at the funeral of Jimmie Lee Robinson at the A.R. Leak and Sons Funeral Home, Cottage Grove and 79th Street, Chicago)

With spurs jangling,
A fighter was he,
This Lonely Traveler
Wrestled with UIC.

Moaning his tunes,
Stomping a beat,
He hoped to save
Beloved Maxwell Street.

He twanged the Blues,
Guitar in hand,
Hoping the Trustees
Would not demolish his land.

Confronting the mighty
He made his Blues plea,
Save the people,
The buildings, the culture, all three.

He sang in the streets
Wherever he went,
Fighting for Jewtown,
Heavenly sent.

Little Sonny, Little Scotty,
Top Hat, H, and Johnnie Mae
Joined in his army;
Gave support in the fray.

There was the Reverend, Tyner, Too Tough, Perkins, Red, Rose, Sammy, Sugar Baby, Shirley, Charlotte, Six Pack, Cut Rate, Joe, Jimmy, Jimmi, Wolf, Motivation, Al, Tom, Noa, John, Paul, Luke, LaJune, Bubba, Bilbo, Barkin, Bill, Bonnie, George, James, Scott, Shirley, Ruby, Ray, Regina, Rene, Patrick, LT, Lindsey, Huck, Iceman, IceMike, Dollar, Big Daddy, Big Eyes, Bluntnose, Toronzo,Taildragger, Sambo, Little Willie, Big Willie, and Jumpin Willie
just to name a few. (Pause and take a breath.)
They performed on the corner, Like Blues soldiers do.

Original Jim's
And Juketown Stand were the stage.
They sang for the people.
They expressed the deep rage.

Becoming a King,
Was not even the least.
He led us in battle
Against Daley the Beast.

This he would say
With power to foresee,
Remember the lost Bluesmen,
And keep memories of me.

(FULL NAME LIST FROM STANZAS SIX and SEVEN: Frank Little Sonny Scott Jr., Clarence Little Scotty Scott, Bobby Top Hat Davis, Mr. H-Baron of the Blues and the Blueskeepers, Johnnie Mae Dunson Smith. Reverend John Johnson (owner of the blues bus), Tyner White (inventor of the Stratazuki), Bobby Too Tough, Dancin Robert Scott Perkins, Piano C. Red, Neil Rose, Sammy Fender, Sugar Baby Irma Minzie, Shirley King, Charlotte Miller, Six Pack Band, Cut Rate Band, Joe Peterson, Jimmy Isit, Jimmi Prime Time Smith, Morides Howlin Wolf, Motivation Band, Al Harris, Tom Shaka, Jody Noa, John Primer, Paul Patratis, Luke Pytel, Louis LaJune Emory, Bubba Tucker, Bilbo Walker, Barkin Bill, Bill Langlotz, Barrelhouse Bonnie McKeown, Harmonica George, James Washington, Scott Maddon, Ruby Harris, Ray Scott, Lady Regina, Rene Maxwell, Patrick Reninger, LT McGee, David Lindsey, Huck, Iceman Robinson, Ice Mike, Johnny Dollar, Big Daddy Rich, Willie Big Eyes Smith, Robert Bluntnose Osborne, Toronzo Cannon, Taildragger, Sambo, Little Willie James, Big Willie James, and Jumpin Willie Cobbs and the Fireballs. My apologies to those musicians I inadvertently missed.)

**Robochanman** – Violent, Harsh crazy Japanese NOISE ARTIST.

***Robot Rock*** – Rock music by, about or simulating Robots. Electronic music often goes this route, but many lo-fi Robots exist!

**Roc Raida**- (See ***SONGS TITLED "ONE MAN BAND"***)

**Rocketboy**-46 year old semi-illiterate schizophrenic, who in reality c planet Palma. He sings, rants and raves about violent space battles and about Strawberry Shortcake. He wears a tightfitting Buck Rogers suit w hand glove and a strange homemade tinfoil mask. (RP)

**The Rocket Summer** –Emo One Man Band by Texas Teenage BEDROOM BAND Bryce Avery.

**Clara Rockmore** (see ***THEREMIN***)

**Rogerhumanbeing** – NOISE act with no electronic triggers, etc. Drums and cymbals played with feet, occasionally a tambourine shook with one hand, the other hand playing guitar. Loud, rhythmic, choppy guitar playing with lots of hooks. Recent release: "If You Weren't Scared You Would've Levitated" 6 song CD. (TB)

**Romanthony** – Known as the PRINCE of HOUSE MUSIC, the New Jersey native fuses ELECTRO, disco, soul, funk and house, while engaging in odd self-indulgent experimentation.

**Ron The Piper** - Ronald L. Grant is a street performing character on Chicago's South Side who plays flutes, a harpsichord and other instruments, and who lives by the credo, "BUSKING'S NOT BEGGING!"

**Ed Rooney** – Ed Rooney is a One Man Band. He believes in the ethics of music. He enjoys Elvis records. His influences are SINGER/SONGWRITERS and train sounds. Usual instruments use din recordings are acoustic guitar and voice. But also found on his recordings are interruptions of sounds. Field recordings, sound collage and drone via woodwinds, broken electronics and tape oversaturation. Mostly songs are prerecorded on handhelds then layered using a shitty 4-track. Unreadrecords@hotmail.com

**Jon Rose** – For the last 30 years Jon Rose has been creating a unique body of work, almost everything imaginable on, with and about the Violin. Rose is an experimental musician who performs solo on his deconstructed violins and home made musical instruments, some electronically enhanced. The junk violins came with extra necks, piston-bows and wheels, aeolian sails to catch the wind, violins joined together like Siamese twins. They also have extra string, the 19 string violin and the 19 string cello being examples. "From one moment to the next, his violin might sound like a subway car screeching to a halt, the wailing of Hendrix's guitar, or a gently gurgling mechanical toy. From the cacophony arose memorable jazz riffs and Paganini style virtuosity" wrote the The New York Times.

**Marty Rose** - More of an icon than an artist, Marty consistently wows audience year after a year at Melbourne, Australia's Crown Casino. Marty is a ONE MAN BAND who plays anything & everything effortlessly. (PK)

**Isaiah Ross** – Also known as Dr. Ross The Harmonica Boss, Mr R. is known for imparting the brilliant Blues wisdom, "I'd Rather Be an Old Woman's Baby than a Young Woman's Slave." Playing harmonica, guitar, percussion and vocals Dr. Ross (nicknamed because he carried his harps in a doctor's bag) was a classic One Man Band Blues musician. Charles Isaiah Ross was born in Tunica, Mississippi on October 21, 1925. He learned to play the harmonica from his father, and at the age of eleven was playing with Willie Love, who later recorded for Trumpet. He taught himself to play the guitar while in the Army, to be in WWII USO shows. Being left-handed, he already played the harmonics 'backwards', Not content with this, he learned to play the guitar 'upside-down-and-backwards', i.e. still strung for a right-handed player. Sam Phillips first recorded him in 1949 with guitarist Wiley Galley, leasing "Country Clown" and "Doctor Ross Boogie" to Chess. He was way under-recorded, as the classic wild & jukin Blues caught on wax is amazing! After being recalled to the Army during the Korean Crisis, Ross returned to Memphis in 1953 and recorded once more for Phillips, this time for release on Sun. He also had radio shows on WDIA in Memphis & KFFA in Helena, Arkansas. Leaving Memphis in October, 1954, Ross moved to Flint, Michigan. No longer a full-time musician, he worked as a custodian for general Motors, and used his vacation time to play at the 1965 Folk Blues Festival. He added drum and cymbal to become a true One Man Band in 1958 and had new life as an elder statesman during the Folk Blues revival cutting his first full-length LP, *Call the Doctor*, and mounting his first European tour. As the years passed Ross performed live with decreasing frequency, and was infamous for backing out of shows to catch his beloved Detroit Tigers on television. Upon winning a Grammy for his 1981 album *Rare Blues*, he experienced a career resurgence, and played festival dates to great acclaim prior to his death on May 28, 1993. Some of his tunes include the awesomely named "Cat Squirrel," "Juke Box Boogie," "Boogie Disease" and "Left Job Boogie."

**Francois De Roubaix**, (see ***L'HOMME ORCHESTRE***, 1970)

**Alan Rowe** – Australian comedian/actor/writer Alan Rowe did impressions of a range of percussion and brass instruments with his own piano accompaniment. And was a classic One Man Band, amongst other things in his 1/2 century career that began in the 1930s. A train enthusiast he tried to incorporate train sounds and themes into his work.

**"Dusty Roads" Rowe** - The world's most unique clarinetist, whose playing -about three notes- covers a very small parcel of real estate. Offers rambling blues and gospel-based vocal workouts reminiscent of Lionel Hampton (the singing Hampton, that is). About Rowe's minimalist clarinet squawks, modern-day vaudevillian and Fortean scholar Doug Skinner observes, "He kinda locks into a little few-note groove and goes back and forth. He makes playing the clarinet sound easy." (IC)

**Roy The Amazing One Man Band** – This Key West, FL Busker is a stand up One Man band with one of the most elaborate, unique, festive back rigs ever crafted, reminiscent of the work one sees adorning "art cars."

**Royer's One Man Band** - The brilliantly inventive Eric Royer has been appearing as Royer's One Man Band, performing authentic bluegrass and old-time country music at festivals, bars, schools, parties, churches, in subway stations and on the street since 1994. Royer is a regular performer at downtown Boston's Faneuil Hall Marketplace and was featured last summer at the International One-Man Band Festival held in Lancaster, England. He has shared the bill with everything from punk bands to quiet folk acts, being received well by a very diverse audience. The band's unique sound is arranged using 5-string banjo (Scruggs and clawhammer), dobro, harmonica, vocals, kazoo, and the one-of-a-kind foot controlled "Guitar Machine" all played at the same time. Royer invented and built the first Guitar Machine in Tucson in 1994 and since then has built three more versions, each time making it more playable and more portable (for playing on the street, in subways, etc...). The machine, often compared to a Rube Goldberg sculpture, consists of an acoustic guitar, a bass guitar and a cowbell all suspended in a copper pipe frame. He plays all three instruments by depressing pedals with both of my feet. There are no computers or anything like that involved, it's all mechanical. The pedals pull strings that cause several different movements on the machine, strings get plucked, capo things go up and down, a golf ball hits the cowbell, the "Pretty Polly" doll dances, etc. Royer is one of the best and most exciting One man bands playing in America today, please check his website and buy his CDs! Eric Royer 327 Shawmut Ave Boston, MA 02118 E-mail : ericroyer@msn.com website : www.guitarmachine.com

**Rudy The One Man Band** – Rudy is one of the many active One Man Bands from Oz, the second home (after England) of One Man Band culture. This Victoria, Australia based traditional One Man Band is contemporary and active. (WT)

**Frank Runaud** – The Canadian (his Maple leaf flag-draped One Man band setup is the hint) who began in the late 70s with a simple accordion, foot-tambourine combo. By the early 80s he was playing a mounted washboard, foot pedals that worked a drum and cymbal, upright tambourine. He also could control a robot clown that played xylophone. He also played an odd tube with a trumpet bell, bongos, bulb horns, a harmonica-in-rack, whistles, totters and a rattle. Though you would expect cacophony, his Eastern European heritage shines through, as waltzes and polkas are adeptly played. .As a child the Russian Jew escaped the oppressive hometown by joining the circus which led him across Asia to Afghanisatan, then to California, then to Canada. The BUSKING musician is a farmer who only busts out the street musician to earn extra money during British Columbia's tourist season.

Royer

Dr. Ross

**Todd Rundgren** – Rundgren Rules! By Ski-Mask - Todd Rundgren is ■ truly unique individual within the world of popular music- in fact, he's a real weirdo, and that's in a good way. His website, www.tr-i.com, is an animated tour through his career as ■ producer, musician and ONE MAN BAND. The ending of the tour says "go ahead- ignore me". The perfect ending. Aware of the lack of respect and exposure that SHOULD be given to him, Todd uses the last page of his interactive web tour as an punk rock "fuck you then". And that's one thing most people never even realize. He gets associated with overblown progressive rock, probably due to his immense talent, but there IS ■ punk attitude running through much of his work. He may be on a high level of proficiency like ■ Steve Vai virtuoso in his multi-instrumental playing, but his attitude is way different. On his web tour he quotes, "I realized that music is not what keeps people involved, it's the attitude behind the music". So there! You stupid punk "purists" who turn up your nose at a Rundgren album- when he helped to invent the very power pop sound you so revere with his 60's band The Nazz. Yes, he also produced albums for some punk rock royalty, such as Patti Smith's "Easter", the wonderful "TRB TWO" album by wrongfully also-forgotten UK gay pride pub rockers Tom Robinson Band, the Tubes, power-poppers the Rubinoos and an album for Bad Religion, but then again he also produced Meat Loaf's "Bat Out Of Hell", which is where all the confusion comes in. He says he likes to give each band the sound they are looking for- whereas other lesser producers, like say a no-talent bum like Bob Rock or that joker who does the Korn albums Ross Robinson will mold a band to their one limited style of production, Rundgren can do any and all styles. In Rundgren's work, you have a vast resolution of musicianship, production genius, and the attitudes of punk- too complex, varied, and diverse- STILL too way ahead of its time. Hence, forgotten by most- for NOW. Other political moments include the albums he made with his band Utopia- the absolute, pure genius of "Deface The Music", released right around the time John Lennon was shot to death on the streets of New York City in 1980, in which Todd proves that he can break down and dissect all the songwriting and production formulas the Beatles used at every stage of their career and recreate a new song in that style that sounds like a whole new missing Beatles song every time. The one video released off the album for "I Just Wanna Touch You", a perfect send-up of the sentiments and sound of "I Wanna Hold Your Hand", was later copped almost to the letter by Nirvana for their way later "innovative" "In Bloom" video- watch the two side by side. Rundgren's was first and better. (He also loves video and video production work in addition to sound production). Rundgen's was bashed and then forgotten. Cobain a closet Utopia fan? Or the director of their video? Who knows, but DAMN! Is it similar! The whole album was bashed as being politically correct ■■ the memory of John Lennon and every hack rock "journalist" ever since has seen fit to bash it out of protocol without even ever having listened to it in most cases. This is but one of Rundgren's classic examples of really bad timing! (I can identify!) It is one of my favorite all-time albums, as I am also a huge Beatles fan. Disrespectful or not, this IS the great, mysterious lost Beatles album that never was! Recognize! Other strange Beatles connections surface with Todd. His first successful band, he Nazz, formed in 1967, were supposed to be a Beatles-influenced band- all the rock critics discount them as ■ Beatles rip-off. Truth is, they sound nothing like the Beatles. They sound more like late 70s early 80s power pop WAY before that sound was being done en masse. Again, ahead of his time, totally misunderstood. Then there is Todd's solo album from 1976, one side being near-perfect covers of old songs he likes, playing all the instruments himself- a One Man Band doing the work of many musicians and producers to recreate their works. On it he covers, "Rain", which sounds a lot like his parody of "Rain", "Everybody Else Is Wrong" on "Deface The Music". Also- the Nazz "Nazz" album cover shot is an imitation of the famous "Meet The Beatles" album cover, while "Deface The Music" has Rundren and the other members of Utopia in plaster Beethoven-esque busts positioned on the cover in the same order as the Beatles on "Meet The Beatles". Then there's the legend that he formed the Nazz to be a Beatles-influenced band. But Rundgren states on hi that he has no interest in rock-n-roll- he likes the electric blues of players like Eric Clapton, Jeff Beck and Mike Bloomfield, but none of his music ever sounds anything like them! Hell, he plays with the skill of ■ Steve Vai, while saying he has no interest in being a rock guitar hero as "making a reputation ■■ a guitar hero is too much of a hassle". So it is obvious that he never rips off the music he listens to, In fact, he says "When I'm working, songs will spontaneously start to create themselves". True that. His music IS truly original, TOO ORIGINAL for the rock critic elite, who once called him the next Brian Wilson, then bashed him for making downright bizarre, weird, uncommercial and VERY COOL decisions to make crazy records like "Faithful" or "Deface The Music". Someone had to, and if Todd didn't, nobody would have. Too bad they aren't appreciated as they should be. Another political moment comes when he records "Swing To The Right" in 1982, a scathing condemnation of the Ronald Reagan age of bullshit jingoism and faux-patriotism that took over the USA back around that time, featuring ■ record burning on the cover picturing a picture of "Swing To The Right" as the record being burned, with a cool infinity cover going on, where the record is pictured within itself on into infinity. The album has the fitting song for all of this, "Fahrenheit 451", a happy tune about book burning and its positive effects, done sarcastically. "Junk Rock" sounds like a lost Devo track off of "Are We Not Men?", bashing shitty assembly-line music, which is even more appropriate today. Also awesome is the title track, in which he sings "Try to face the fact that I ain't that young no more, Hair's short again and a suit is in, Better brush up on how to tie a Windsor knot, Swing to the right..." PUNK AS FUCK! Rundgren's first two "solo" albums were released under the pseudonym "Runt", though some say this was meant to be the name of a band, with Rundgren as the leader. "Runt" was ■ nickname given to him by Patti Smith, whose "Easter" album he later produced as stated earlier. The big hit from this time was the wonderful "We Gotta Get You A Woman", a great song to play for the mean sexually frustrated men in your life. Playing on the Runt albums were Tony and Hunt Sales, later of David Bowie's failed Tin Machine, and sons of demented 50's comedian Soupy Sales. After this, Todd went completely solo, becoming the One Man Band we all knew he was on "Something/Anything" with two of his early hits "I Saw The Light" and "Hello, It's Me". Rundgren is also a music video pioneer, doing long form and experimental music video way before most. He is quoted as saying "I have always played music that's visual"- I can see it and hear it, being a videomaker/ record producer myself. It IS very animated and lively. And distinctive. Some people make records and within less than a second, you KNOW who you are listening to- like Elvis Costello or Bob Seger, for example. Todd Rundgen is definitely one of these rare breed of performers, but with even more skills. And he DOES have skills- take if you will, his 1993 album, "No World Order"- on which he RAPS with great skill on many tracks- much better than those whose ONLY skill and claim to fame is simply rapping (like, for instance, Nelly, though that really ain't saying much!)- he manages to have such an open mind that he fused the elements of rap into his music- most 60's musicians are quick to dismiss THEIR rock music as the ONLY "real" music and bash rap, but here is a guy whose been making wax since 1967 RAPPING! And doing it WELL, with real skills, not in some embarrassing old-man novelty way like Rodney Dangerfield's "Rappin' Rodney", but up there with the best of the politically conscious rappers. For once again, we are dealing with heavy political issues on this ■■ with such song titles as "Fascist Christ", "Property" and "Day Job". Again, PUNK AS FUCK! Other albums Rundgen is a one-man band on include 1981's superb "Healing", which came with a bonus 7 inch of the single "Time Heals", which was an early MTV video rotation staple back in the day, 1978's "The Hermit of Mink Hollow", and 1985's bizarre "A-Capella" where it is nothing but multitracked vocals, before Bobby McFerrin did the same damn thing and got praise for it- again, being first, Todd got bashed for doing it by the music critics. Again, timing is everything, and if you are too ahead of your time you get fucked a lot. On his solo album from 1975 "Initiation", there is a song that captures my heart "Born To Synthesize"- and that indeed sums up Todd Rundgren's approach to it all- synthesis- the blending of the best elements of all styles, synthesis without limits, and as in the guitar-hero obsessed world Todd is so critical of, synthesists, like synthesizers themselves, are all too often bashed. That is because both concepts embrace the new, the forward-thinking, technology and experimentation with sound. The notes inside this album instruct the listener. "Technical note: Due to the amount of music on this disc (over one hour), two points must be emphasized. Firstly, if your needle is worn or damaged, it will ruin this disc immediately. Secondly, if the sound does not seem loud enough on your system, try re-recording the music onto tape. By the way, thanks for buying the album." So much for "home taping is killing the music industry"- you bought it, go ahead tape it! And THANK YOU! Again- PUNK AS FUCK! RECOGNIZE!

**Rupert One Man Band** – East Coast based Rupert Chappelle came out of dance music, recording ■■ ■ part of an electronic duo for years. Now the wild eyed, long-haired experimental artist records as a one man band, live with no overdubs or engineers, simultaneously playing a Korg X-3, a Boss DR 660 and a Yamaha TX81Z. Unlike other home recording artists, Rupert plays out live any opportunity he can. (WT)

**Rusty Chainsaw** - Currently performing in the Seattle/Tacoma area. Utilizes ■ double-neck guitar/bass and a looping device (Boomerang) to perform "roots" flavored original music -- blues,jazz,rockabilly etc. Has also done music in the experimental/free improv genre ala Eugene Chadbourne and Robert Fripp. Contact: PO Box 4166 Kent WA 98032 E-mail: billnehl@webtv.net Web site: geocities.com/billnehl (PK)

**Ryuichi Sakamoto** - The founding member of the trio Yellow Magic Orchestra, Japan's first international superstars, multi-instrumentalist and synthesizer innovator Ryuichi Sakamoto (b. 1952) enjoyed success as a Studio Overachiever One Man Band both prior to and following his tenure with YMO. *1,000 Knives of Ryuichi Sakamoto*, Sakamoto's hit solo debut, was a straightforward late-70s eurodisco exercise

distinguished only by the occasional, throwaway Japanese traditional melody in the guitar solos. Nonetheless, *1,000 Knives* provided an effective showcase for Sakamoto's drumming, bass, guitar, and keyboard prowess. After placing Japan on the musical map and helping to invent electronic pop with YMO (the band's career ran parallel to Kraftwerk's), Sakamoto composed the unforgettable, ambient-traditional soundtrack for the Japanese-British co-production / David Bowie vehicle *Merry Christmas, Mister Lawrence*. His future solo efforts and collaborations with Iggy Pop, David Byrne, and Parliament funkmaster Bootsy Collins would give rise to the briefly fashionable fusion genre Neo-Geo, a distinctive, ultra-slick hybrid of Eastern classical and Western jazz. (EH)

**Rich Sal** – Austin, TX based singer/songwriter/One Man Band circa 1980s.

**Sam The Drummer** – Released an odd LP in the 60s or early 70s where he demonstrated an act that apparently consisted of playing jazzy drums while telling fairy tales to children.

**Roger Sanchez** –New York DEEJAY/producer most noted for high-profile remixes, though his solo recordings are also impressive.

**Karen Sandvoss** (see **CLEVERGIRL**)

**Sargeant Pepperoni** - A walking, marching, playing one-man band outfitted with over 26 different instruments, 12 of which he plays simultaneously

**Satan** (of Satan and Adam) – Mister Satan (Sterling Magee, legendary Harlem guitarist and songwriter who has performed and recorded with James Brown, King Curtis, Etta James, George Benson, Willis "Gatortail" Jackson, and others) teamed up with white Broadway-performing/Princeton educated harmonicist Adam Gussaw to become a fmaed BUSKING and recording act in the early 90s. Satan plays Delta style on an awesome One Man Band setup (two [well] used hi-hats w/ dual tambourines & dual plastic maracas played with feet - the hi-hat pedals double as kicks off of the surface of the fitting board. He plays an old six string & sings).

**Joe Satriani** - Best known for his immeasurable dexterity as a guitarist, Joe Satriani did it all on his first two releases, from bass to keyboards to percussion (and even the occasional bit of banjo picking). The man who, in his days as a humble South Californian guitar instructor, taught Steve Vai and Kirk Hammett how to play still handles most of the instruments on his records, apart from the occasional cameo by his A-list session musician friends and famous former students. (EH)

**Satsuma** – Contemporary England-based progressive One Man Band.

**Al Savage One Man Ensemble** - LOCATION:Dearborn, Michigan CATEGORY: Live Band, Singer, Keyboards, Guitar, Harmonica, Banjo GENRE:Country Music, Pop, Rock, Motown, Oldies blues,disco and country I am like a human juke box but live! A ONE MAN BAND FOR HIRE.

**Leo Sayer** (See also ***SONGS TITLED "ONE MAN BAND"***) Released in June of 1975, this is one of the most popular One Man band songs ever:
Well everybody knows down ladbrook grove/You have to leap across the street/You can lose your life under a taxi cab/You gotta have eyes in your feet
you find ■ nice soft corner and you sit right down/Take up your guitar and play/But then the law man comes says move along/So you move along all day
(Chorus) Well I'm a one man band/Nobody knows nor understands/Is there anybody out there wanna lend me ■ hand/With my one man band
For three days now I haven't eaten at all/My my you must be getting so thin/And soon my cap won't be large enough/To drop a half a crown in
So hey there mister don't you look so sad/Don't look so ill at ease/Well I can play you any song you like/To cheer up that life you lead
(Chorus)
And oh oh oh look at the rain falling/Oh oh oh look at it rain/Oh look at it rain
Well nobody sees the minstrel boy as he sings his tale of woen/Nobody sees him coming/Nobody see him go/So hey there mister don't you look so sad/Don't look so ill at ease/Well I can play you any song you like/To cheer up that life you lead
(Chorus 2X)
Oh I'm a one man band/Just ■ one man band/Oh I'm a one man band

**David Scherer** (see ***ONE MAN BAND ART***)

**Art Paul Schlosser** – A Wisconsin street performer who has been making odd acoustic guitar, kazoo and voice music for over 15 years. If Daniel Johnston was trying to be Weird Al Yankovic it might sound like this. Very strange novelty tunes (sprinkled with a few religious numbers) populate his CDs, and he's been played on Dr. Demento "Purple Banans On The Moon," "My Cat Was Taking A Bath," "I Want To Kill The Backstreet Boys," and "Have A Peanut Butter Sandwich" ar esome of his hits. He recently wed!

**Marcus Schmickler** – European LAPTOP artist.

**John Schooley and his One Man Band**– Schooley a Memphis Garage rocker relocated to Texas has played in the beloved Garge acts The Revelators and The Hard Feelings. He also has banged out two singles as a Guitar/Drums/Voice One Man Band. "I've been messing around with the one man band shit a lot lately, since I moved out of an apartment and into a house. Now I can be as loud as I want. I've added a snare drum, and I play a little harmonica as well. I should have enough material for an LP pretty soon. That should annoy lotsa folks. I figure the one man band is the only way I'd ever be able to make any money touring, and it would probably be more popular 'cuz all the records (by necessity) would all sound the same! I'm pretty much reached the conclusion that too much variety just confuses people. They want every song to sound the same, or they don't know what to think. The one man band could be my cash cow!"

**Scientifically Speaking with Irene Moon** (see **IRENE MOON**)

**Paul Schlüter** – Australian ONE MAN BAND FOR HIRE who sings, plays guitar and harmonica over pre-recorded backing tracks. His repertoire consists of well known cover tunes from the 60s to current releases, some jazz and dance cover tunes. (PK)

**Scorn** (see **MICK HARRIS**)

**Frank Little Sonny Scott** – Chicago Bluesman who played on Maxwell Street from 1950 until it was finally destroyed in 2002 (see JIMMIE LEE ROBINSON). Frank's instrument of choice is very unusual...a huge ring of hundreds of keys that he shakes around!

**Scratch** – Black Thought's HUMAN BEAT BOX.

**Seafoam** - Chicago-based Seafoam presents conceptual audio exploring all points on the frequency spectrum. (TB)

**Sean Na Na** (see **HAR MAR SUPERSTAR**)

**The Second Moon** - Kjetil S. Matheussen Noorway-based BLACK METAL ONE MAN BAND. who stands behind this one. Covers Mayhem on his demo (Black metal covers are pretty rare).

**Sect** – Hyper-fast American BLACK METAL ONE MAN BAND.

**Stephen Sedberry** – This Christian folksinger travels with just the essentials, one guitar, one autoharp, one harmonica, one large bottle of vitamin C, two school notebooks with the words of his songs, and a pair of blue sneakers. Carved into his guitar's shoulder strap is the description "A poet and a 1-man band." But the far-wandering Birmingham Boy prefers another title: "The Alabama Troubadour."

**Sentridoh** (see ***BEDROOM BANDS***)

**Sepi Virta** –Scandanavian ONE MAN BAND FOR HIRE.

***Seraphim*** (see **MUSICAL GLASSES**)

***Seresta*** - Seresta is a common musical One Man Band genre in Brazil. It usually contains a solo singer with string instruments (guitar, mandolin and etc).

**Serinette** – (See ***ORGAN GRINDERS***)

***Sesame Street*** "One To Ten With The One Man Band" – This segment *from Sesame Street*'s first season (1969) features a One Man band helping the viewers count to ten.

***Sesame Street Numbers Phono-Viewer Set*** – This 1970 Picturesound & Phono-Viewer toy features vinyl records and filmstrips with scnes from Seseme Street, including ONE TO TEN WITH THE ONE MAN BAND.

**Seven String Guitar** – It has been reported at www.jazzguitar.com that a current trend is that "more individual musicians are playing one-man band solo guitar jobs using the seven stringer." (WT)

**777** (see **STEVE HILLAGE**)

**7th Plane** (see **LUKE SLATER**)

**Roger Shack's One-Man Band** – Montana One Man Band on the bar circuit who plays smooth Country. (WT)

**Shadowcaster** - "Abandonment" This BLACK METAL ONE MAN BAND plays highly melodic, keyboard-based black metal.

***Shakuhachi*** – A Japanese end-blown flute, the simple, modern version of which is a cousin of the ancient *gagaku shakuhachi* (played by court musicians beginning in the 700s). Basically a bamboo bass flute, the modern version has a flute-like key system to play Western chromatic scales. Because the instrument is capable of numerous tone qualities, from dynamic swells to whispering reedy tones, pieces played on it (though still formal) are some of the freest traditional Japanese music. This freedom, and the powerful introspective quality of much of the music, have made it an instrument that is thought to be best heard in solo performances.

**Shake** - Anthony "Shake" Shakir is an ELECTRONIC/TECHNO DEEJAY from Detroit, active since the '80s. The UK noted his innovative styles early on and he has been an international fixture for almost two decades.

***Shalom Sesame*** (CTW, 1986) In the 1980s the Children's Television Network program *SESAME STREET* expanded to foreign countries, where original puppet characters and local humans would frame classic American *Sesame Street* segments with original skits in their own language. One of the skits on the Israeli version (which was hosted by a giant porcupine named Poppi) featured a fantastic Octopus performing as a One Man Band. This is available (though not readily available) on video. (WT)

**Remy Shand**- White Canadian soul boy STUDIO OVERACHIEVER recently signed to Motown evokes shades of early 70's Marvin Gaye and Curtis Mayfield on his *The Way I Feel* album on which he plays all the instruments. He taps into the One Man Band groove with his debut music video in which he (*MULTIPLE SIDOSIS* style) uses camera tricks so and editing so he is playing every instrument in his band. (SM)

**Elizabeth Sharp** (see **ILL EASE**)

**Sheet Ghost** (see **BARABBAS**).

***Sheng*** (see ***ACCORDION***)

**The Shevelles** (see ***SONGS TITLED "ONE MAN BAND"***)

**Mike Shiflet** - Mike creates experimental audio combining analog and digital means of producing sound, using everything from maracas to guitar to laptop. Recent works have been mostly prepared bass and LAPTOP-oriented, ELECTRO-acoustically influenced. . Mike is also a member of the more performance-based Noumena, and runs the Columbus, OH-based label Gameboy Records. For information, check www.angelfire.com/pa2/gamenoise (TB)

**Grayson Shipley** – UK based DEEJAY known for funky, chunky, shimmering staccato riffs layering over mean and throbbing rhythm.

**Shoehorn** - Michael Conley's Pacific Northwest tap-tronica act. In a pair of Italian shoes with taps on them, and a Tappercussion™ MIDI-controller" he makes jazz-influenced foot music.

***Shui Chan*** (see ***MUSICAL GLASSES***)

**Silky's No Man Band** – Silke a/k/a/ Silky Toss (from Bremen, Germany) plays a Hohner Vox ACCORDION (electric Accordion) through a Lesley amplifier which creates a Hammond sound. A drum machine hammers aggressive beats and Silky sings and shouts to it. Silky describes the Country & Western/Polka fusion music as "Country Explosion". "I write my own songs and lyrics . I am also a visual artist and I create my own backdrops and costumes for my performances. Part of the *VOODOO RHYTHM* family" (PK)

**Paul Simon** – Paul's solo tour in 1984 was *called HEARTS & BONES ONE-MAN BAND TOUR*. He, of course, is more of a singer-songwriter than a OMB, but he clearly has an affection for the concept, as he has used the term several times over the years. (WT)

**Simpatico** – Australian Morrisey-Pop band that exists as a full band in Oz, but when on tour is reduced to one dude, a guitar and tape loops of a buoyant backing band. (JA)

**Homer Simpson** (see ***THE SIMPSONS ONE MAN BAND BIT***)

***The Simpsons* One Man Band Bit** - From Episode # 1F11 "Bart Gets Famous" Original airdate: 3-Feb-94: Bart: Can I, Mom? Can I take the job? Marge: Well – Homer: Why not? I remember my first after

school job. I was in ■ band. [Flashback to young Homer as a busking One Man Band with bass drum on back, harmonica in rack, guitar and cymbals on knees] Hello, everybody. I'm Archie Bell, and I'm also the Drells. I've got a new song called "Tighten Up," and this is the music you tighten up with! [starts playing; everyone leaves, and an organ grinder with monkey chides him] Giuseppe: Hey, what's-a matter you? You crazy kid, you chasing away my business-a. Homer: Buzz off, Giuseppe. Giuseppe: [to his monkey] A-Pepe, go for the face-a! [The monkey does so, and Homer falls over and screams] Homer: Yes, son, you can have an electric guitar just like your old man. Bart: Dad, I'm asking if I can get a job. Homer: [condescending] Gig, son. When you're a musician, a job is called a "gig". (CB)

***Singer-Songwriters***- A genre of solo artists that doesn't qualify as One Man Bands. While the Singer-Songwriter playing earnest music alone accompanied by acoustic guitar shares the same number of musicians as a One Man Band, it is incredibly different in vibe. The spectacle and theatrical originality that is the lifeblood of traditional One Man Bands is replaced by an ethos that shuns showmanship and gimmickry and considers them to be antithetical to the integrity of the music. Of course, those are sweeping generalizations.

**Sirconical** - Gareth Mallinson's electro hip hop influenced ELECTRONICA ONE MAN BAND. An extremely talented drum programmer, he experiments with unorthodox time signatures and odd melodic songwriting.

**Sir Mandy** – German keyboard and MIDI One Man Band for hire who specializes in German contemporary and classic hits. (WT)

**6 Cents and Natalie** – With the Seattle indie pop band, Tullycraft, Sean Tollefson can lay claim to some of the 90s and 00s most charming pop. 6 Cents is his one-man Casio keyboard/drum machine/guitar side project. (MF)

**6955** – The Gameboy Music King! An American dude living in Japan who created a portable sound system that hooks up to his Gameboy on which he composes and plays music, sets up on the street and BUSKS! Back when the Gameboy Camera came out in Japan he had to have one but more than the camera, the system came with a music sequencer. He went crazy with it and now he does live music performances with his Gameboy and other custom equipment. He has several releases and is featured in the documentary *LET ME BE YOUR BAND.* Site: http://come.to/6955

**Six Organs of Admittance** - Ben Chasny's modern psychedelic folk/ethnic STUDIO OVERACHIEVER One Man band.

**Ski-Mask and the Bucketmen** - - Since 1987, loutish thug Ski-Mask has been making self-centric music, with a backing stage band consisting of stuffed dummies propped up on microphone stands with buckets for heads. This type of band is necessitated by Ski-Mask being difficult that nobody want to play in ■ band situation with the irksome and sour production genius. He likes it this way, anyhow, sort of paralleling in a weird way how Church of Satan founder Anton LaVey preferred hanging out with his self-made "androids" to "real people" (whatever those are!) Ski-Mask started out on budget-ass instruments such as a Casio CT-310 he got from the Brand Names catalog store in Buffalo, NY while in "high" school, and a ticky-sounding Rhythm Ace and old 60s Fender Twin Reverb Amp, both of which he pilfered from his mean, egomaniacal failed Blues guitarist father who ran ■ bar in the blue collar Buffalo community of Riverside and was himself a one-man band, who instead of playing originals like the Ski-Mask, played Doobie Brothers and BB King covers to drunken Chevy plant workers in his bar as he got loaded on free martinis. Ski-Mask used an old open reel tape recorder (also pilfered from his father who used to record live rehearsal band demos on it in the 70s) for the Bucketmen's backing tracks as Ski-Mask spouted off on topics ranging from his rancid first girlfriend ("She's A Rapist"), the Catholic Church and its hierarchy of Saints ("I Am Jesus"), and a personal favorite celebrity- John Wayne Gacy the Killer Clown ("Pogo"- which was covered by NYC swing-metal band Demonspeed, and "Gacy") to scared, confused, and often enthusiastic audiences. Ski-Mask played out at various events while living in Providence, RI in the late 80s/early 90s. He then returned to Riverside to make the area pay for having created his twisted mind by subjecting them to an 11 year run on public access TV on his "Thunderbird Theatre" show. Acquiring good instruments through the *Swap Sheet* Classifieds while in the area before the whole analog retro collecting craze hit, he rounded up the likes of a Moog Prodigy for $70, Moog factory protoype R&D department Micromoog for $30 (The Moog factory is now the Walden Super Flea Market in Buffalo!), ■ Farfisa Mini-Compact for $25 and he now has ■ vast arsenal of gear to make sure he doesn't need dreaded human interaction for a long, long time. With his 8 track and 16 track analog portable studio he has recorded records for the likes of garage band legends the Blowtops and the recently relocated to Chicago Baseball Furies. Ski-Mask is a fan of analog equipment and can chew your ear off for hours telling you why your new plastic-sounding tinny digital gear you got ripped off by the Guitar Center for buying is useless shit. Ski-Mask is very nice. (SM)

**Skimask's Dad** (see **SKIMASK AND THE BUCKETMEN**)

**Luke Slater** – Slater is a UK based ELECTRONICA ONE MAN BAND whose releases have been futuristic, exciting and have gone beyond average techno. He has also released music under the guises Clementine, 7th Plane and Interplanetary Assault Systems.

***Sleazefest*** – This 1995 documentary of a trash rock fest features prime HASIL ADKINS footage.

**Jerry Slegers One Man Band** – Keyboard palying Florida One Man band from the 80s. Released several albums, including a Don Gibson tribute.

**Slick Pig** Bio: Slick Pig is ■ One Man Band made up of ■ 14 year old kid out of MA. The music style is kind of metal/rock/hardcore/grunge/trippy/other. He plays lots of instruments such as: wine cups, guitar, bass, vocals, metal bars, drums, & tons of others! Slick Pig has been playing music for 6-7 years. Slick Pig released its demoback in June '01 & is putting out his debut cd in 2002!

**David Slusser** - Improvising saxophone player/tape manipulator/SOUND SCULPTOR whose avant garde work appeals to fans of NOISE ARTISTS. He also does sound for Lucasfilm, Francis Coppola, David Lynch and other filmmakers.

**Smirking Herbert** (see **DAN SUSNARA**)

**Bobby Smith** – Texas Country performer who plays original music, performing live ■ a vocalist with pre-recorded backing tracks (see ***KARAOKE***). (JA)

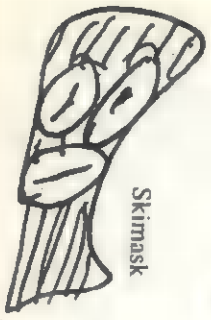
**Linda Smith** (see ***BEDROOM BANDS***)

**Will Smith** (see **FRESH PRINCE**)

**Chris Smither** - Equally adept at folk and blues, he's been paying his dues for over thirty years. Smither's guitar virtuosity is a completely satisfying experience. Then there's his ragged, jagged voice which is simultaneously hunted and haunted. If Smither sang a capella, you'd be a happy musical camper. The icing on the cake are his feet which percussively tap their way through every performance and even get their own microphone!

**Snoozer** – This noise band (see ***Noise Artists***) can be described by the formula 4-track + bass guitar + harmonies + writing/recording songs everyday + toy instruments = i need a nap. Recent releases: a cd called "snoozer," a split cd, and a current CD of demos called songs. (TB)

**Snowsuit** – Mobile, AL based ELECTRONICA ONE MAN BAND, whose aggressive music and live show feature sampled sounds and the artist hitting himself in the head with the microphone when not singing.



**Bernard M. Snyder** – Snyder plays a traditional One Man band rig (a drum set strapped to his back, a guitar, ■ harmonica, with vocals). For two decades he has toured the world playing festivals, radio, TV, streets and squares in 24 countries. Unlike some One Man Bands, Snyder engages in a great deal of improvising and jamming, drawing from Jazz, Reggae, Funk and Samba as well as pop and rock. In recent years, Bernard has performed a lot in Salvador de Bahia, Brazil, and he is the artistic director of the "Aeroclube Festival de Rua, 1st International Street Performers and Music Festival of Bahia" (WT)

**Songs In the Key Of Z** by Irwin Chusid – One of the most invaluable books to students of outsider music (solo artists included). This isn't a "World's Worst Records" novelty book, it is an author telling interesting stories about fascinating people.

***Songs titled "One Man Band"*** – (see also **Three Dog Night, Dick Van Dyke, John Bryant, Monk Higgins, Leo Sayer**) There have been a number of songs by actual multi-person bands that used the title "One Man band" for a song. Country artists often used the title as a pun, for example **Bill Anderson's** 1979 song, "Her Wedding Ring's A (One Man Band"). Other Country artists who used the title include **Moe Bandy, Loretta Lynn, Maxine Brown, Chill Wills** and **Norma Jean**. Novelty artists that explored the theme include **Sheb Wooley, Ray Stevens** and Kim Fowley. Other artists with records by that title are **Roger Daltry, Status Quo, Jon Mol, Paul Butterfield Blues Band, Ted Weems, Rockie Campbell, Pheeroan Aklaff, X-ecutioners, Chi-Lites, Novacane, The Shevelles, Rodney Vincent, Roc Raida, Randall Hylton, Chuck Negron, Bob Cushing, Harlyblu, Scott Teichmer, Emilbus, Bob Mintzer, Thomas Jefferson Kaye, Mike McClellan, Bo Weavil, Walter Brennan** (!) and **Fanny Wallemn**. Variations on the title include the recent Tech-House record "(Imagine Being Chased By A) One Man Band" by **Big Hair**, the old 78rpm record "Fisher's Hornpipe Country Blues One Man Band" by **Sam Jones, The Mighty Maestro's** breaks-n-beats track, "The One Man Band Strikes Again," **Bo Weavil's** "Big City Blues (as ■ One Man Band)" **Manfred Mann's** "Harry The One-Man Band" (the song was also recorded by **Pan American**), **Roy Harper's** "One Man Rock and Roll Band," **the Spinners** "One Man Wonderful Band," **Town Van Zandt's** "One Man House Band At The Jester Lounge," **Kayak's** "The Poet and the One Man Band" and **Will Barnes** "Second Fiddle in ■ One Man Band." "L'homme orchestre" is a French tune by **Aufray Hugues** that translates to "One Man Band." "The One Man Band Takes A Stand" is by **Funkmeister G.** The experimental band **Coffee** pays tribute to OMB history, with an album titled "One Armed One Man Band" featuring ■ vintage photo of ■ OMB as the cover art.

**Son Of Dave** - I was in my local Vancouver coffee shop the other day, Continental Coffee on Second and commercial, when this fella told me that he saw this amazing One Man Band last night called Son of Dave, possibly from England. Maybe? He uses pedals, distortion, loop, delay and a harmonica with fuzzbox attached and ■ shaker. Combined with his falsetto vocals it sounds quite Canned Heat-ish but with near incoherent lyrics. (RD)

***Sound Sculpture***- This sometimes refers to ■ highbrow take on NOISE music, and sometimes to actual installations that make sound (usually still in the NOISE vein).

**Speedy J** - Jochem Paap's ELECTRONICA ONE MAN BAND/remixer prersona,.

**Joseph Spence** – Seemingly ■ SINGER-SONGWRITER (Spence played acoustic guitar) the bizarre, mumbling phrasing and the unique approaches to folk, Pop and gospel and ethnic dance songs lift this OUTSIDER MUSIC maker into One Man Band territory. Spence recorded from the 60s through the 80s, and passed away in 1984.

**W.C. Spencer** – "The Bluescat" is a One Man band who plays drums, harp, guitar and vocals simultaneously, performing energetic, wild Blues standards and originals. One of his innovations is a fully instrumented 8-piece drum kit (not just bass and crash cymbal) rigged to be played with one foot (he plays organists bass pedals with the other foot). It's patented! Spencer has self-released his own music and tours the East Coast.

**Spin Coon Drummer** (see ***ONE MAN BAND TOYS***)

**Spinners** - (See ***SONGS TITLED "ONE MAN BAND"***)

**Squini** – German One Man band For Hire who plays guitar, sings, and uniquely, plays harp. (WT)

***Steel Pan*** (see ***STEEL DRUM***)

***Steel Drum*** - The Steel Drum, or Pan, is a unique instrument, and one of the most recently invented. It is a skillfully hammered 55-gallon oil drum which has been carefully tuned to produce tones. The Steel Drum carries the full chromatic range of notes, and can produce just about any type of music you can think of! During British Colonial rule of Trinidad in the 1800s, hand drums were used as a call for neighborhood gangs to collect and 'mash up' with the other gangs. Hoping to curb the violence, the government outlawed hand drums in 1886. Deprived of the drums, the Trinidadians turned to the 'Tamboo Bamboo', where each member of the group would carry a length of bamboo and pound it on the ground as the group walked through the streets, producing distinctive rhythmic 'signatures' which identified each gang. When two gangs met on a march, they would pull out the machetes they had hidden inside the long bamboo poles, which solved none of the violence problems. Soon, the government outlawed the Tamboo Bamboo also. Deprived of all traditional rhythmic instruments, the Trinis took any objects they could find, including garbage can lids, old car parts, and empty oil barrels (from the Navy bases on the island). They used these instruments to form the Iron Bands, which marched down the streets playing the same distinctive rhythms. One day in the late 1930's, during a particularly rough iron band session, somebody discovered that a dented section of barrel head produced a tone. Winston "Spree" Simon is generally credited with being the first person to put a note on a steel drum. Originally the pans were convex, like a dome rather than a dish. Ellie Manette, a pan-maker still active in the US today, was the first to dish out a pan and give the steel drum its mature form. Many tuners began experimenting with and producing tuned 'pans', eventually forming large groups of the neighborhood panmen into orchestrated bands. (PK)

**Stuart Stan The One Man Band** – Performing, touring and recording for over 20 years Stan Fernau has developed a show is loaded with comedy, song parodies and impressions as well as a multi-instrument show. Fernau currently operates out of Nebraska. (WT)

**Billy Stapleton** – Washington State via SF Blues guitarist was a roadie for Cream as ■ kid and is now an acclaimed ax-man on the Seattle scene, being voted guitar player of the year, and slide guitar player of the year, and winning several awards. His fans have described his act as a "One Man band," though he is obviously primarily a guitar player.

**Stardust** – ELECTRONICA One Man band made up of Daft Punk's Thomas Bangalter.

**The Starlings** - A nom de studio for **Studio Overachiever**/singer and multi-instrumentalist Chris Sheehan, a New Zealand. In the 80s joined the New Wave band Dance Exponents as a second guitarist. After the group split up Sheehan followed the group's drummer, ex-Psychedelic Furs Vince Ely, to Los Angeles, where both guested on the first solo album by Ely's then-girlfriend, Jane Wiedlin. Sheehan moved from Los Angeles to London in 1987 and began recording records under the Starlings

**Jack Starr** – Crazed rock & roll/monster movie superhero who recorded his own trashabilly song sin his mom's bathroom in the 50s and made his own zero-budget horror flicks!

**State Of Bengal** - DJ/producer/musician Sam Zaman's Dance music/ELECTRONICA One Man Band is a gigantic force in the British/Asian club scene.

**Status Quo** (see *SONGS TITLED "ONE MAN BAND"*)

**Mark Steele** (see *ONE MAN BAND ART*)

**Ray Stevens** (see *SONGS TITLED "ONE MAN BAND"*)

**Jason Stewart** – Guitar hero STUDIO OVERACHIEVER, Jason creates huge walls of sound with his impressive rapid-fire, jaw dropping smokin' gun style. He plays every instrument on his impressive instrumental CD.

**Spool Stiegman** (a/k/a/Spool and the Gang) – New Orleans ONE MAN BAND FOR HIRE. A singer, songwriter, musician, producer, technician, musical computer programmer, recording studio owner and engineer, father, grandfather and One Man Band Extraordinare, playing guitar and synth keyboards. (PK)

**Cedric Stokes** – Early 80s era Venice Beach musician who played bass guitar while standing atop it and beating out percussion accompaniment in his stocking feet.

***Stompboard*** – In lo-fi parlance this is ■ board rigged up to make percussion sounds when ■ One Man Band stomps on it (sometimes it is just ■ board, sometimes it has tambourines or other noisemakers attached), but electronically this refers to a board with a series of STOMPBOX pedals on it.

***Stompbox*** - Stompboxes are fuzz boxes, wah-wah pedals, reverb and tremolo bars and other add-on devices electric guitarists use to distort and manipulate their guitar sound. The "stomp" comes from the fact that these are usually activated and deactivated by foot. Old tyme One Man Bands may be referring to a percussion stompboard-type instrument when they use this term.

**Storm** (see WONGRAVEN)

**Damien Storm** - Damien Storm is a solo project/Metal BEDROOM BAND that combines horror concepts with heavy metal music. Damien uses a blend of creative ideas to achieve this sound. All of his songs are centered around horror themes. It's sort of like listening to a horror movie. Along with the music he combines certain effects like howling wind, creepy sounds, weird voices and ghosts speaking. His latest recording incorporates several eerie sounds at various parts of the songs. You can hear a laboratory experiment, chamber torture, zombie walking through water, a vampire, and much more. With the new heavier sound, he also has come up with a new look. "I want to look like an old 1930's monster. I said to myself, "I write scary stuff, I sound scary, and now it's time to look scary." (PK)

**Brian Straw** – Melancholy urban DIY Singer/Songwriter.

**Strotter Inst.** – SOUND SCULPTOR/NOISE DEEJAY/ELECTRONICA ONE MAN BAND Christopher Hess a/k/a Strotter Inst. works with five modified and manipulated Lwenco-turntables to create polymorph sound and rhythmstructures. Shortly before adapting them they break and rejoin, then the structure can be recognized reconstructively. His Turntablism involves altering and manipulating the materials and movements used for the stylus and tone arm as well as altering the vinyl records. He performs and exhibits across Europe. Hess is also a member of the electronics-brutism group Herpes Ö DeLuxe.. (PK)

**Strutzi** – Bedroom Band (see Bedroom bands) from Germany with Strutzi playing funky music on all instruments, including unique percussive bass arrangements.

**Ray Stubbs** - Ray Stubbs was raised amongst a background of music. His father either crooning, playing piano or mouth-organ, to one of the many jazz and be-bop tunes that had been brought to Britain during the war years. Ray's uncle (on his Mother's side) took the Irish roots of his accordion playing to Germany and whilst being stationed alongside a Black American artillery regiment came back ■ master of boogie woogie /barrelhouse style piano. This was the music that Ray woke up to in 1948. Always encouraged, by his parents, to try and play whatever instrument available, Ray was playing simple one-fingered tunes long before he started school. His teenage years were spent listening to his Father's radiogram, and playing along on piano, harmonica and trumpet. Aged sixteen, Ray was shown two chords on the guitar, the protest era had arrived, Ray moved off to Keswick and began playing the songs he had been listening to for all these years; Big Bill Broonzy, JESSE FULLER, Josh White and Lightning Hopkins.. In the early 70s he played in an acoustic blues trio called Pigmeat. While opening for DOCTOR ISIAH ROSS Ray was awestruck by the power of this frail man performing with vocals, harmonica, guitar and bass-drum all fully amplified playing his own versions of blues classics. Soon Ray begins to put together the ultimate one man-band kit., with bass pedals. jug, sock cymbals, build an amplified harmonica harness and the famous kazoosaphone. In 1977 he made his first solo album "The Amazing One Man-Blues-Band.". He began an acting career and formed an R&B band to supplement his One Man band action, and though the roles and full-band gigs came steadily, some of his highlights were solo: In 1981 Ray won a One Man Band competition in Utrecht, Holland. Also presented with an extra award for the largest One Man Band in Europe (by incorporating the most instruments into one song without stopping) a record that still stands today. In the 90s he gets ■ One Man band record contract, and appears as a One Man band in films, as well as making major fest appearances and touring. Ray remains one of the world's top One Man bands.

**Straniero** - You've got to like a guy who plays the bordellofono. Or at least I do, but that may be because I'm ■ sucker for any version of "Puttin' On the Ritz" that includes gunshots and frog sounds. Which is why my favorite new performer is Mark Di Giuseppe, 36, inventor and owner of the only extant bordellofono. Plays under the name of the *Straniero* (the Foreigner), a tag he used in Naples where he played music for money in the streets and where he invented it-and eventually performed in ■ travelling production of *The Tempest.* Italy has ■ long tradition of street musicians, and it's where the *Straniero* headed after growing up in the Chicago suburbs, attending the School of the Art Institute of Chicago, spending a few years of playing with groups like the Gerards, and dodging cops who, while they may serve and protect, weren't terribly interested in listening to street music. "I went to Europe with a $10 banjo, and was playing to earn ▬ money when I noticed that I was making an actual living. So I stayed for ten years," he says. And he's come back home, with the bordellofono he created in homage to Italian one-man bands. And, no, it's not just ■ bass drum strapped onto his back and an accordion. This is not "a couple of instruments slapped together," he says. "It's 30 instruments slapped together." He is too modest. It's the one-man band crossed with the microchip, ■ combination of tuba and trombone, any number of drums and cymbals, and a homemade synthesizer that he controls in the palm of his right hand while he's playing an equally homemade electric guitar. No wonder he christened it the bordellofono: *Bordello* in Italian doesn't mean just a house of prostitution-it's also slang for chaos. When he plays it, the instrument actually looks like the result of a Lyon & Healy/Harley Davidson collaboration. With flashing lights for effect. Di Giuseppe says the ensemble makes about 300 sounds, not the least of which are those generated by that synthesizer he built-a Spike Jones-inspired collection of *boings*, crashes, frog *ribbits*, mad laughter, echoes, police whistles, explosions, and the occasional *aaoogah-aaoogah* that he records from television cartoons and children's electronic toys. Yeah, I know, but trust me here. I heard him first on the street at 24th and Oakley during ■ street fair. He was playing "I Put a Spell On You" and had people following him down the road, a Pied Piper with ■ mad 30-

piece orchestra strapped to his back. I caught him again at the Hot House-a second floor retro jazz club/art gallery/not-for-profit saloon at Wabash and Balbo-where he has performed every last Wednesday of the month (but, will do so no more) as part of ▬ equally crazed show called the Backyard Variety Show. Just go ▬ it (no, don't) it's *Ed Sullivan* on controlled substances. And they make ■ generous martini. The *Straniero* opens the show on the Stranierofono-a slightly more refined instrument of Di Giuseppe's that's like "a bass clarinet made from PVC tubing and Super Glue." He closes the show with the aforementioned bordellofono, performing "Puttin' On the Ritz"; ■ unique rendition of "C'est Si Bon" played for the first time anywhere, with screeching tires and gunfire; and my personal favorite, T.Rex's "Bang-a-Gong (Get It On)," with added explosions that had the waiting staff dancing semi-lewdly in the aisles. You want the full story, with sound and pictures, of how an untrained upright bass player from the northwest suburbs played heavy metal, country rock, and klezmer music-and then found happiness on the streets of Naples, his Web site is http://nav.to/grandbagwat. He'll be happy to sell you ■ CD; makes them himself. Of course. (PK)

***Studio Overachievers*** – In the old days it really meant something to be a Studio Overachiever! Back in the days after multi-tracking pioneers like LES PAUL and JOE MEEK paved the way for single musicians to play all their instruments on on erecord (without having toi bang it our simultaneously like JOE HILL LOUIS or HASIL ADKINS) you had some folks really getting impressive in the studio. When Stevie Wonder or Prince proved their remarkable talents by playing all their instruments on their records they blew people away. Today you will occasionally have a Lenny Kravitz or Andrew W. K. get accolades, but for the most part those days are gone thanks to digital technology and programs like ProTools, not to mention synthesized instrumentation. Nowadays it is ▬ cheap to put together ■ professional sounding recording studio that artists can slowly craft their multi-tracked album without the monetary pressure of the studio clock. But the real, significant victim of digital technology isn't the godly aura of the talented but the slovenly charm of the BEDROOM BAND. Now that ■ professional digital recording that sounds exactly like something in the store can be made on your Mac for free there has been ■ dropoff in crappy sounding 4 track tape hiss no-fi recordings. Suddenly with no jump in talent Bedroom bands are elevated to Studio Overachiever status simply base don the technology that makes your bad music sound professional. I, personally, miss the hiss. (WT)

***Stumpfiddle*** – An ancient One Man band instrument, basically a pole with lots of noise making devices attached to it. See BOOMBASS foor a modern equivalent.

**Tommie Sunshine** - Raised on equal parts of Kraftwerk, AC/DC, and Farley Jackmaster Funk, Tommie Sunshine (aka tomamerica. Tom America) a Chicago native is back up North after DEEJAY residencies in the Dirthy South. Sunshine promises ELECTRO-Roller-Boogie-TECHNO-Disco is what you can expect from him on the decks and ■ full-blown party is what you can expect on the dance floor.

**Sunshine Mike** - German keyboard One Man band.

**The Sunshine Terror Sound** – Bay Area college DJ Mike Noise (aka Mike Exquisite, aka DJ Chlamydia), NOISE ARTIST indulges his penchant for electronic noise with this project.

**Supie T.** – Dan Theman, a Viet Nam vet with a penchant for punk, has blossomed ▬ an OUTSIDER MUSIC act in Cleveland, where his a capella "jams" feature HUMAN BEATBOXING, vitriol, fury, ■ Dionne Warwick cover and plenty of spit flying. He is the subject of the documentary, *You Can't Get A Peace of Mind.*

**Dan Susnara** – A Chicago BEDROOM who performs vocals, backup vocals, Gibson SG, Ibanez acoustic, Guild electric 12 string, Yamaha and Kawai keys, simulated bass, various drum machines, tambourine, shaker, Boss Loop Station/samples, various effects units, stomp boxes and more. Under his own name he crafts lush 80s style Brit pop, but as The Smirking Herbert he unleashes bizzarro electronic manifestos perfect for dancing or robot mating, replete with endless dialogue samples from movies, politics and sports-entertainment. (WT)

**Paul Sykes** –Australian ONE MAN BAND FOR HIRE, Sykes is a fully sequenced solo performer who produces ■ fantastic rock show.

**Sylvesta The Jester** – Sylverter is a UK-based performer whose act includes songs, stories, music, jokes, fun and foolery. His comic capers have taken him across England and as far afield as Lapland and Sri Lanka. The perfect Jester and Minstrel, Sylvesta is perfect for medieval events where he performs on his Mandorra - a large mandola, playing traditional music and old ballads.

**Evan Symons** – Evan is ■ One Man Band from Vancouver, Canada, but he sometimes locally plays with a fella named Andrew Amy so then at those times he's not a One Man Band. He becomes a TWO MAN BAND, and that's different. But he plays more often out of town as a One Man Band across Canada and in Berkeley, etc. He's a One Man Band that uses guitar or synth, vocals, drum machine or pre-recorded real drums, organic samples, bass or bass samples. "Progtronica pop" was his old slogan but he tends to now veer away from that. "I never wanted to pigeonhole myself to anything. My only pigeon hole is that I like to do vocal music. As of late I've been trying hard as possible to stay away from 4/4. I'd like to expand more and more into video. I've got the equipment and the footage. I find it difficult finding time to edit." Back in Prince George in the 80's Evan would mostly play in his band Uneven Steps, after he moved to Vancouver the One Man Band happened a little more. In 1997 itbecame a full blown solo force after the band broke up. "I'm going to be forty soon and I want to tour. I haven't toured enough. Going on the road by yourself is easy and stress free. It's wonderful." "I get as much yelling at the end of my songs as most bands do. I take it for what it is. I get heckling, too." (RD)

***Symphonia*** (see ***HURDY-GURDY***)

**Syncopuctor Factory** (see **EWALD WAHABICHLER**)

***Synth One Man Bands*** - While "Synthesizer" is ■ vague term to say the least, I would use this phrase to classify electronic artists post first-wave Moog records and pre-House/Electronica/Rave stuff. The Kraftwerk/disco/New Wave inspired robot keyboard sounds of the 70s and 80s ▬ the realm of Synth One Man bands like Man Parrish.

**System 7** (see **STEVE HILLAGE**)

**Tad** - Tad Doyle's first single ▬ Sub Pop from 1988 was ■ solo recording. Just a little taste of the greatness to come. (CB)

**Tadarrius** – Adolescent solo street drummer who is currently ■ BUSKING presence in Chicago.

**Nobukazu Takamuras** – Japanese LAPTOP performer.

**Jason Talbot** – NOISE DEEJAY/turntable artist Jason Talbot is an active part of the Boston Electro/acoustic improv community. Using ■ single turntable and mixer, he has chosen to ignore the traditional DJ-style method of playing the instrument, and instead has created a unique vocabulary of snaps, pops, clicks, squeals, and drones.

**Tampico** – Inspired by her mother, an Argentine Indian multi-instrumentalist, Tampico became ■ musician. Moving to America at a young age she eventually became Chicago's most legendary BUSKER, omnipresent on platforms of Chicago's downtown El Train stations. She simultaneously performs semi-improvised South American influenced compositions on guitar, violin (both open tuned), tap dance, whistling and finger cymbals. This may sound absurd, but the elegant dignity and beauty of the performer and her work are breathtaking. Though she is usually cut off by train rumbles, a concert at the INTUIT museum several years back was a remarkable treat. (JA)

**James Taylor** - The following lyrics are from Taylor's song "One Man Parade": "Do believe I'm gonna clap my hands/Think I might tap my feet/Put together a one man band/Take a walk on down the street" (JA)

**Shooby Taylor The Human Horn** - Shooby is the world's weirdest scat singer. Known-or perhaps unknown-as "The Human Horn," Taylor scats exultantly over records by the Ink Spots, the Harmonicats, and country gospel. Occasionally he's accompanied only by a Farfisa organ. For years, a bootleg cassette ofhis few New York recording sessions has traveled extensively around the planet, generating a frothing fan base. Scatting is an uncatalogued musical Esperanto; Shooby's vocabulary is a whole 'nuther language. Some of his favorite scat syllables are "Raw-shaw," "poppy-poppy," and "splaw," sputtered in a virile baritone vaguely reminiscent of Dudley Do-Right. A studio engineer who eyewitnessed the sessions reported that while scatting, Taylor played "air saxophone"-hence, th nickname. Shooby might've been attempting heavy-lipped re-creations of John Coltrane or Sonny Rollins solos. His lung capacity is staggering; he never pauses long enough to inhale as he spews out astonishing high-octane vocal runs. Shooby is 100 percent uninhibited and soulful, in a lovably demented way. His outbursts-there's no other word for his delivery-leave uninitiated listeners shaking their heads. A joyousness permeates these performances, a celebratory quality that serves as an analgesic for temporary relief from existential pain. Shooby visited Angel Sound Studios in the early 1980s. For each session, Taylor brought along one or two LPs as background accompaniment He would only scat over records; there were no live musicians. All recordings were first takes. He was happy with his performance every time: While scatting, Taylor mimed air saxophone. He'd take off his shirt and stand there, paunchy in his sleeveless 'T,' get comfortable, and wail away on his air sax: Taylor never explained whose style he was imitating, if anyone's. His scatting was a means of self-expression and self-definition. He hung around with his jazz musician buddies in Brooklyn. He considered himself a player, though not of any instrument Scatting was his thing. He said he'd even played the Apollo a couple of times and was booed offstage. A mystery for years, Taylor was recently found and seems to be pleased with his adulation. Sdaly he is of poor health and isn't scatting anymore. But the Human Horn will blow on tape forever! (IC)

**TDC** (see DEECOY)

***Techno*** – A type of ELECTRONICA music associated with throbbing bass dance beats. The music one would hear at ■ rave party if one chose to attend such an event.

***Technoiz*** – A hybrid of TECHNO and NOISE.

**Benjamin Tehoval** – Italian One Man Blues Band who sings, plays guitar, harmonica, and foot percussion. Influenced by classic Blues (Leadbelly, Robert Johnson and JOE HILL LOUIS). BUSKS and plays fests.

**Scott Teichmer** (see ***SONGS TITLED "ONE MAN BAND"***)

**John Tejada** - Los Angeles DEEJAY/ELECTRONICA artist known as the master of melodic TECHNO.

**Telharmonic Hall** (see **THADDEUS CAHILL**)

***Telharmonium*** (see **THADDEUS CAHILL**)

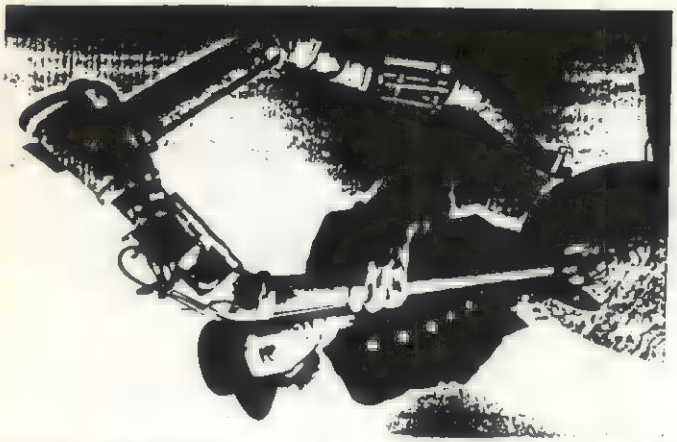
**Terminator X** – Influential DJ/TURNTABLIST for Public Enemy who also released a solo album. Though the soundscapes he created relied heavily on James Brown samples like his contemporaries, his vision truly transformed those and other samples into urgent, powerful backdrops for the message ((and party) music of his collaborators. (WT)

**Jan Terri** – Chicagoland KARAOKE ARTIST style singer who writes orignal songs (mostly ahveing to do with holidays or space travel) in an upbeat Rock & Roll style and then performs them by singing along to her CD. What makes her special is that her manner and appearance don't fit the mold of the typical rock star, she doesn't look like a supermodel and she doesn't sing like someone with vocal coaches, and she has unique pronounciations ("Rock & Roll Santa" beocmes "Wock and Woll Santa"). Truly an original, she also makes pioneering indie music videos for her songs.

**That 1 Guy** – Wielding a nearly seven-foot-tall homemade instrument he calls "the Pipe," Mike Silverman kicks over his stool, stomps on his Boss Metal Zone pedal, and launches into the show-stopping faux-metal anthem "Steamin' Hunks of Hot Love Chunks." While the Pipe's fog machine clouds the stage, Mike picks a furiously exaggerated 64th-note cadenza with his Safeway Club Card. Like a one-man band plucked from the pages of Dr. Seuss, Silverman—AKA That 1 Guy—delivers earthshaking future funk from the Pipe to accompany his madcap lyrics about turbo snails, meat storms, and weasel pot pies. But, solo antics aside, Mike is a mild-mannered mad scientist who has played his '30s Kay upright on recordings with jazz reedmen Dewey Redman and Buddy Collette and who also fronts the none-too-serious Fabulous Hedgehogs. And like most innovators, Silverman defies convention using amazingly conventional materials. "It's oily and right out of Home Depot," says Mike of the inch-and-a-half galvanized-steel pipe that's the body of his mutant axe. "I'd always wanted to make an instrument with a metal fingerboard. When you're slapping the electric bass, the thing that sounds cool is the metal strings hitting the metal frets." With just one orchestra-gauge Thomastik Spirocore upright string (tuned to low C) and an active Seymour Duncan pickup, the Pipe generates a signal that's split into three DigiTech Whammy pedals and routed through ■ jungle of gear that includes two Oberheim Echoplexes, two Lexicon MPX-100 processors, a DOD envelope filter, and an Alesis 12R mixer. Boosted by a Crown K1 1,000-watt power amp, Silverman's sound blasts through two giant Community 2x15 PA cabinets. Inspired by his heroes Cachao and Milt Hinton, Mike uses his axe percussively. He has rigged the Pipe with a minefield of Pintech drum triggers connected to a Roland SP808 sampler, and he also deploys two trigger-loaded kick-drum pedals to create multi-layered grooves. A DMC Ground Control MIDI pedal lets him change most of the Pipe's settings, but when he has to twist knobs between songs he spins quirky discs like The Sounds of Switzerland on the Pipe's turntable. Silverman has also endowed the Pipe with ■ soprano segment. Swinging from the top like an elephant's trunk, it's strung with a light-gauge Thomastik tuned to high G and rigged with a Fender Lace Sensor guitar pickup. Silverman uses it to create ethereal bowed textures he loops with the Oberheims and leaves floating above the groove like ground fog. "Actually, I've never been much of a gearhead. The stuff has sort of found me," says Silverman, who began bass at age ten when he rescued the Kay from an early—or earthly—retirement. "My dad was actually going to take it out back and make a planter out of it! He's a hilarious dude." Mike's sense of humor and the Pipe are both one-of-a-kind, and for now the instrument will stay that way. "From the minute I finished it people were asking if I was going to put it into production. But that's never crossed my mind. It is very much ■ custom thing—an extension of the way I play the upright bass." (PK)

**Themetrax** (See **HONEYMUZZLE**)

***Theremin*** - The theremin was invented in 1919 by ■ Russian physicist named Lev Termen (his name was later changed to Leon Theremin). Besides looking like no other instrument, the theremin is unique in that it is played without being touched. Two antennas protrude from the



That 1 Guy

theremin - one controlling pitch, and the other controlling volume. As ■ hand approaches the vertical antenna, the pitch gets higher. Approaching the horizontal antenna makes the volume softer. Because there is no physical contact with the instrument, playing the theremin requires precise skill and perfect pitch. In the early 1920's, Leon Theremin came to the United States to promote his invention. He was given a studio to work in, and he trained several musicians to help bring the theremin into the public eye. Then, in 1938, Leon Theremin was taken back to the Soviet Union by force, leaving behind his studio, friends, business, and his wife. After a stay in a prison camp, Leon Theremin reportedly worked for the KGB designing among other things, the "bug" and methods for cleaning up noisy audio recordings. Originally, the theremin was intended to replace entire orchestras (the ultimate One Man band instrument) with its "music from the ether." While that never quite happened, it was used by many progressive rock bands, by Sci Fi movies for spooky effects, and by electronic artists excited by the technology. One of Prof. Theremin's original students was a Russian-born musical prodigy named Clara Rockmore. By age 5, Clara was already an accomplished violinist. But then ■ problem with her hands forced her to give up the violin in favor of the theremin. Clara went on to become the world's best thereminist, developing a unique method of "aereal fingering" to play the theremin with unparalleled precision. (PK)

**Third World Lover** - Reading about bands like KMFDM using daisy chains of vacuum cleaners as instruments and knowing the screaming howl of the Millennium Falcon was actually a faulty air conditioner played in reverse, Jon had ■ idea to put together sounds that were fun to make and listen to. The only thing was, he had no ideas on how to go about making electronic music Starting on his Macintosh making sets of repeating loops with some clever sound bites thrown on top, Jon realized that electronic music could be done without a big budget, and set to work using a Windows-based PC and the Sound Recorder utility to edit sound effects and voice clips into unrecognized mutations of themselves, then blending them together into a cacophony that would develop into a large catalog of music over the next 5 years. Unlike alot of bands who make claims to doing "a little of every type of sound", 3WL has produced the classical, the industrial, the rap, the dance, the punk and the metal songs. 3WL is now a duo. (PK).

**Thirdorgan** - Akihiro Shimizu (Thirdorgan) is ■ Japanese LAPTOP/Noise Artist.

**J.G. Thirlwell** (see **FOETUS**)

**Thoth** – New York's Central Park is the concert hall for to this street-musician, whose act has him play violin while leaping about in loincloth, chains and headdress and singing in his own language. Though named for an Egyptian god, he was originally named ■ more earthly "Stephen Kaufman," and was trained to be a plain old Classical violinist. Though his career path may not be what his grandparents expected, his act has garnered him fame – in 2001 a short documentary feature on him was made (*Thoth*, by Sarah Kernochan) and amazingly it went ■ to win an Academy Award. The victory culminating in Thoth doing his act on one of the world's biggest stages as part of the acceptance speech. (WT)

**Three Dog Night** -"***One Man Band***" – Perhaps the most popular tune titled One Man Band" (see ***SONGS TITLED "ONE MAN BAND"***) Three Dog Night's November 1970 hit was a simple song with simple lyrics and ■ simple message. I think the words speak for themselves *(note: Three Dog Night obviously was not ■ One Man Band)*: "Baby, let me be your one man band/Your one man band (2X) I just wanna be your one man/Your one man band (2X) I just wanna be/I just wanna be/I just wanna be your one man band (4X) (JA)

**Thrones** - Man-myth-legend Joe Preston (The Melvins) a.k.a. The Thrones has ■ sound is based around a few central elements –vocals, distorted, grindcrusher bass, programmed drums, various samples, and keyboards – that somehow combine into a mammoth roar. Mr. Joe Preston stands casually in the middle of this maelstrom, gloriously unaffected by his own spectacle.

**Tico** – Czech PUPPET ROCK act (if you want to call a Classical guitar solo "Rock") in which a BUSKING puppeteer manipulates a guitarist marionette who strums along to a recording of "Don Giovanni."

**John Tiedemann** (see ***ONE MAN BAND ART***)

**John Timothy** – Timothy became a BUSKING presence in San Francisco in the 1970s when he loaded a piano onto a pickup truck bed, found a parking space on Fisherman's Wharf with the truck's bed (piano mounted upon it) facing the street, and became the rare piano (not keyboard) street musician. A well dressed performer, his Ragtime and Jazz tunes were a favorite with tourists, and his classy signatures were sipping from ■ crystal goblet between songs and passing out roses to ladies.

**Tiny Tim** by David Greenberger - Tiny Tim kept the footnotes of history alive, singing the songs of the forgotten with vigor and passion. And now Tiny Tim, after a momentary blip of obituaries, tributes and remembrances, is destined to join the crooners and songsmiths he loved, as he becomes a footnote himself. If being labeled a footnote denotes a certain marginalization, that's not say it also implies a slightness in the quality or reception of the work in its time; it's just that only so much stuff can be carried forward and still leave any room for the present. One of the remarkable characteristics of Tiny Tim was his embracing of the music of all eras. He studied the music of the pre–phono era, poring through stacks of sheet music, journals and biographies in libraries to drink in a time that largely pre–dated his own birth, but which shaped the times he grew up in. He also understood that the evolution of music was driven in large part by the enthusiasms of youth. He listened to and welcomed the musics of each new crop as they stepped up to bat, a rare quality in people even a fraction of his age. Part of this embracing the new was Tiny Tim, the Gentleman Entertainer – ■ set of manners from another era. And it was just these manners that proved to be his undoing in the marketplace. Though he wanted to be recognized ■ a song stylist drawing on a rich catalog of antique obscurities, he's largely perceived as a novelty act. And that's ■ corner he willingly painted himself into. Wanting desperately to be not only accepted but popular, and after a litany of failed attempts throughout the fifties and sixties, he finally landed on his well–known Tiny Tim persona and struck momentary paydirt. Tiny gladly signed on with nearly all comers – hucksters, agents and managers of every stripe, often simultaneously. That his entry into public consciousness was marketed via novelty-overdrive only ensured that the pendulum swung swiftly in reverse. The fact remains that his Warner Brothers debut, God Bless Tiny Tim, is ■ stunning assimilation of decades old song styles and contemporary culture, melded into ■ seamlessly believable world. The fame flew by, but Tiny Tim never stopped working. Since his late sixties highs, he'd been employed to sing at circuses, on cruises, and on endless remakes of "Tiptoe Through the Tulips" by any band of the current flavor with the wherewithal to buy Mr. Tim ■ plane ticket and a room at a Motel Six. Herbert Khaury was whole and complete when he was singing on ■ stage – any stage – ■■

Tiny Tim. That his last conscious moment was filled with the swell of applause as he stepped from the stage makes him a lucky man. Dying while doing what you love ranks close behind dying in your sleep as preferred ways to go. Sadly, gone with him is the wealth of facts, songs and stories that he turned from musty library artifacts into heritage alive and breathing. So vivid were his tellings of the tales of the singers and songwriters who excited and inspired him as a boy, that it was possible to lose sight of the fact that he wasn't actually there for the events he was recounting. I complimented him once on his prodigious memory, and his response was that it's our responsibility to find out all we can about the things we love. That's ■ statement both wise and passionate. Unfortunately, as a man who was also known for the peculiarities of his health and beauty regimen, and who'd gladly talk at length about it, he made it easier to be attached to those proclivities than to the music. Like water wending its way across a landscape, public perception will also take the course of least resistance. Which leaves it up to those who care to tell those who never knew or forgot, that Tiny Tim understood how a song could embellish the time it passed through. Tiny Tim got ahold of the magic and changed the shape of the times he lived in.

**Titou** – French traditional stand-up One Man Band for hire. His set-up includes bass drum back rig, tambourine, cymbals, mirliton, an umbrella, a guitar, funny hats, whistles, horns and vocals.

***Tom Todd, The Amazing One - Man - Band!*** – ONE MAN BAND FOR HIRE Todd is one man, on stage, playing up to 9 different instruments, playing almost any style of music you could ask for! It's an entertaining show, inspiring for young musicians, and a kick for people of all ages! Tom plays: Guitars (acoustic and electric), saxophones (tenor, alto, soprano), flute, banjo (4 and 5 string styles), harmonica, keyboard, trumpet, trombone and recorder (song flute). (PK)

**Funny Tombow One Man Band** – This contemporary acoustic Japanese One Man Band hoboed in the US and Canada before returning to Japan to become a "traditional" One Man Band. The "old school" BUSKER wears a top hat, plays an acoustic guiitar, has a harmonica on a rack and plays an inventive percussion back-rig. (WT)

**Tom's One Man Band** - Tom Nicolson is ■ contemporary One Man Band specializing in amusement park entertainment (WT)

***The Tonight Show*** – Johnny Carson's program was a big booste rof One Man bands, buskers and unusualperformers. Among others, they featured **VICTOR BRADY, JIM PRICHARD TURNER** and **RICHARD WEXLER**

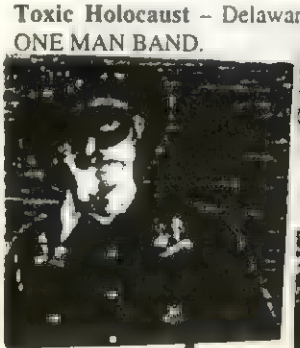
**Tony and Yento** – British One Man band circa 1938. His setup includes accordion, bass drum back rig, ■ huge helmet and a flying mini-Union Jack. Yento is a monkey that sits on his shoulder. They were immortalized on a set of trading cards given away by Churchman's cigarettes.

**Jonathan C. Tootsen** – A ONE MAN BAND COLLECTIBLE figurine.

**Toten Kopf** (see **PRAYING FOR OBLIVION**)

**Frank Tovey** (see **FAD GADGET**)

**Toxic Holocaust** – Delaware-based Thrash-centric BLACK METAL ONE MAN BAND.



TV Sheriff

Unthan

**Tracy + The Plastics** - Tracy + the Plastics is the project of Wynne Greenwood, who makes music with her Boss DR-5 drum machine, an Akai 612 disc sampler, and whatever MIDI-controlled keyboard she can get her hands on. Live, the music is performed by Tracy, the singer, and the Plastics: Nikki and Cola, who show up as projected images, plastic band members, video girls with their own attitudes, angles, and personalities. It may seem a bit strange, or maybe just fractured, but that's the very essence of Tracy + the Plastics. It's a cyborg band: half video, half machine, half person, half plastic, half Wynne, half Wynne's other halves. And all those halves add up to much more than a band -- it's a new wave of expression. (PK)

**Tran Tracks** – In cooperation with Reed Kotler Music this company provides MIDI one man band arrangements for popular songs. (WT)

**Traxx** – Chicago underground DEEJAY/ELECTRONICA ONE MAN BAND specializing in deranged, schizo TECHNO/punk/goth/HOUSE montages.. Sometime partner of DEECOY.

**Hezzie Trietsch** (see ***WASHBOARD***)

**TROCADERO** - This mustachioed music-man bills himself ■ "The only one-man orchestra with 5 key boards and singing," and he's been at it since the 1970s. Servicing parties and for-hire events in Switzerland and South Germany, Trocodero specializes in marches, foxtrots, Walzes, Evergreens, Oldies, Disco and the newest from the international hit parade. (WT)

**Troll** - Very impressive BLACKMETAL ONE MAN BAND by Nagash Blackheart (also in Dimmu Borgir & Covenant)! Complex Black Metal recording of true Norwegian fantasy & extreme darkness combined! Features a wide dynamic of instrumentation & music styles.

**Uli Troyer** – Progressive Sound installation/NOISE artist.

**Tubeway Navy** (see **RELOAD**)

**Jim Prichard Turner** – A virtuoso on MUSICAL GLASSES, Turner played as a soloist with the Denver Symphony and on the Tonight Show before venturing out as a BUSKING street performer in 1979. His repertoire includes classical and [popular tunes ("Beer barrel Polka" is a favorite).

***Turntablists*** - The notion of using phonographic records to create music can be traced as far back as 1937. In a speech to ■ Seattle arts society, American avante-garde composer John Cage proclaimed: *"With a...phonograph it is now possible to control...any one of these sounds and give to it rhythms within or beyond the reach of imagination. Given...four phonographs we can compose and perform a quartet for explosive motor, wind, heartbeat, and landslide."* ("The Future of Music: Credo" by John Cage, 1937.) Pierre Schaeffer, a French avant-garde composer, also championed turntable-based music as early as 1948. *"Using multiple turntables Schaeffer would cue desired sounds from existing recordings...His only means for altering the sounds of the discs were through changing the speeds of the turntables, creating repeating loops or grooves in the disc..and adjusting the volume and playing sounds backwards."* (Electronic and Experimental Music, Thomas B. Holmes, p.120.) Hip-Hop musicians have most fully realized the visions of these early 20th century avant-garde composers. The descriptions above also sound strikingly similar to the methods which modern Turntablists employ. The term "Turntablism" describes a form of advanced turntable music stemming from Hip-Hop DJ'ing. As DJ Babu (credited with coining the term) stated in a brief 1996 interview: *"My definition of a Turntablist is a person who uses the turntables not to play music, but to manipulate sound and create music."* The International Turntablism Federation (ITF), a collective of the World's best Turntablists offers a similar description: *"Turntablist: One who uses the phonograph turntable as a component to make music as well as an instrument to literally play music."* Turntablism originates from Hip-Hop Djing, particularly from "battle" DJ culture. Though Turntablism has ■ fairly recent history, its roots can be traced to the origination of Hip-Hop. The turntable and Hip-Hop have gone hand-in-hand. Kool Herc (a.k.a. Clive Campbell) helped give birth to Hip-Hop in 1973 when he took two turntables and two copies of identical records to isolate and loop certain "breakbeats." This basic foundation of beat-extending gave B-Boys and MC's their platform, the seed from which Hip-Hop would grow. As early as 1977, Hip-Hop pioneers such as GRANDMASTER FLASH and AFRIKA BAMBAATA would battle ■ local dances and in parks. Battles at his time, though, were mostly about who could crank the most wattage

and attract the bigger crowd. But also in 1977, Grand Wizard Theodore would forever change DJ culture when he invented the "scratch." While cueing a record back and forth through headphones, Grand Wizard Theodore heard ■ funky, rhythmic sound, and DJing would never be the ■ *"I just came home from messing around.. I was about 13 or 14 years old, and my mother was banging on the door... So I stop the music and she opened the door and she was talking to me. At the same time she was talking to me I felt myself moving the record back and forth and forth and back while she was talking to me, because I wanted to keep that same groove I was on. I was talking to her and I was listening to the record...and I said to myself... Hey.. this sounds really good. So I kept practicing it.. and it became a scratch."* (Grand Wizard Theodore, *Battle Sounds* an excellent turntablist documentary.) While scratching was integral to old-skool Hip-Hop culture, it wasn't until 1983 that the mainstream became clued-in. Legendary Jazz musician Herbie Hancock scored a hit using legendary Zulu DJ Grandmixer D.S.T. to scratch on the song "Rockit," and it wasn't long that kids from all over the USA (and world) were ruining needles on their parent's stereos trying to imitate D.S.T. Scratching deeply influenced the cut-and-paste soundscape of Hip-Hop/Rap throughout the 80's, which was by then commercially successful music, and new scratching techniques allowed for an even wider range of sound manipulations. Transforming, developed by Jazzy Jeff and Cash Money, especially influenced the development of new scratch flavors. Moving ■ sound through rapidly clicking fader, sounds could be "chopped up" with new syncopated and percussive elements (check Cash Money's winning set at the 1988 DMC World Battle). "Chirping" was another scratch developed in the 80's, still remaining popular with its rapid-fire cutting sound. New scratches developed rapidly through the early-mid 90's, with new scratches coming on a seemingly daily basis. Some influential scratches include the "flare," developed by DJ Flare, the "crab" which was fully-realized in 1996 by Q-Bert and Disk, and the "tweak" which has been utilized to great effect by Mixmaster Mike. Along with scratching, the second integral component to Turntablism is beat juggling, which was pioneered by Steve D and introduced the DJ community at the New Music Seminar (NMS)/Superman Battle for World Supremacy in 1990. DJ Yoshi from Japan also contributed to beat manipulation with the introduction of "strobing," which was further developed by DJ Shortkut of the Invisbl Skratch Piklz. Hip-Hop DJ's were already manipulating tones and melodies through cutting and scratching. With the ability to create original beat compositions on turntables, DJ's were truly creating original music, being that music is defined ■ the integration of rhythm and melodic/tonal manipulation. (PK)

***Tusut*** (see ***MUSICAL GLASSES***)

**TV Sherriff** - The TV Sheriff began riding the tele-trail along with his dagburnin' trailbuddies the moment HDTV mind control was mandated by the FCC. Some call him a video vigilante- others an agent of evil because of his use of commercial music (as in NON commercial-free). Either way the Sheriff has been ropin' up tiny tele-tidbits for reconfiguration and rebroadcast in ■ stampede to the mind numbed public. When either ridin' solo or with his trusted trailbuds the Prospector Channel 49er and the VideoApe, ther'll always be TV mixin up their unique video rodeo madness for scores of hombres. Y'could may even catch 'em headlining fer olde-tymer town weirdos, DEVO. If yer one of those tube-hoodlums out to mornipulate the public- then lookie out cause the Sheriff is ready to ride! YAH!! www.tvsheriff.com email the sheriff: tvsheriff@tvsheriff.com www.davyforce.com (PK)

**Tweaker** – STUDIO OVERACHIEVER One Man made up of ex-NINE INCH NAILS programmer Chris Vrenna.

**Tweenies** "Marching" – The Tweenies are BBC2 characters in the UK who have the little kiddies singing along to the One Man band tune that includes the following lyrics: "Marching, marching, marching up and down/Listen to the marching band/It's coming to your town...Boom, boom, boom, boom, beating on the drum...Toot, toot, toot/To your town/Toot, toot, toot/To your town/Toot, toot, toot" (WT)

**Harvey Twiddle** (see **BYER'S CHOICE**)

**Two Man bands** – Not simply duos, Two Man Bands are related to One Man bands in that they simulate a full group with only two people. Sometimes this is done by clever arrangements and innovative playing (the long guitarist in **Local H** made his ax simulate more than one instrument), but often it is done by sheer fury so that it's hard to notice only two folks are up there (**Bantam Rooster** or **Flat Duo Jets**, for example). An interesting variation would be a mimimalist act like **Suicide** who musically argued that two people WAS a full band. Recently **White Stripes** have perhaps had the most success as ■ two person "band" (as opposed to a duo). Other acts include **Lo-Hi**, **Twang Band** and probably an encyclopdia more if you did the research. (WT)

TY'S ONE-MAN BAND by Mildred Pitts Walter, Illustrator: Margot Tomes - This children's book published by in 1980 tells how on a hot, humdrum day Ty meets a peg-legged man who, using a washboard, comb, spoons, and pail, fills that night with music.

**Umbakrail** – Mysterious French BLACK METAL ONE MAN BAD.

**The Units** (see **JANDEK**)

**Carl Unthan** – Born in East Prussia in 1848 without arms, Unthan became a virtuoso violinist, touring the world performing for seelout audiences, even fiddling with Johann Strauss conducting. In addition to playing with his feet, when the occasion arose he wowed audiences by changing strings with his feet! Though he was a musician first (he eventually became adept on the cornet ■ well) his act became more popular when he switched from straight music concert to a classy version of ■ sideshow performance. He would open the act by being a "host" to the audience by putting on a smoking jacket, uncorking a bottle of wine, lighting cigars and shuffling cards ■ if the audience (ooing and ahhing at his foot dexterity) were old friends visiting him. He also became famous for shooting tricks (Kaiser Wiilhelm was a big fan) and he visited and encouraged amputee soldiers in WWI. Before his death in 1929 Unthan became a worldwide, multimedia celebrity, performing in vaudeville in the US, making two movies (silents, unfortunately, that can't show off his violin prowess, but in *The Armless Man* he does rescue a woman from drowning) and writing ■ popular autobiography, Das Pediskript.

***Uomo Orchestra*** – Italian for One Man band

**Urban A capella** – (see also HUMAN BEAT BOXING) Hello My name is Kid Lucky. I am a vocalist and I run ■ small production company called the Young Vant Garde. We are always looking to present ■ cappella groups. The a cappella groups and soloist we present are on cuting edge. I call it "Urban A cappella". We do not usually present doo wop, gospel, jazz or traditional a cappella. We ■ interested in the avant garde, dance oriented a cappella hip hop, jungle and others. If you use effect units and pedals we encourage you to do so. Urban A cappella comes out of the innercities and really finds its roots in hip hop in the vocal form of beatboxing. Young African American kids would gather at school and at the playground to beatbox while a mc would rhyme over the beat. Most of the a cappella establishment rejected it. I remember young white kids making fun of it and spitting trying to make fun of the Human Beatbox from the Fat Boys. Times have changed though and hip hop has spread throughout the color lines. Urban A cappella artist in NYC such as myself Baba Israel, Infinitee, Akim Funk Buddah, Kenny Muhhamad, David Pleasant and others have acknowledged that this new genre of music has survived and will become stronger and more accepted. Urban A cappella music is voice without any restraint. Urban A cappella is harder, rawer, angry. It mixes toughness, smoothness and the bizarre. Urban A cappella is what you do at home that you are scared to do on stage for whatever reason. So Urban a cappella is not a genre, it is particular way of life.. It is not an image all dressed in nice suits. It is individuality working and improvising with others. It is the inner city, it is the suburban kid that that dares to fight in his or her own way the system that oppresses. Urban A cappella is about empowerment. <kid_lucky@hotmail.com> (KL)

**Valar** - BLACK METAL ONE MAN BAND by Narqath of the Finnish Black Metal band Azaghal. Released album, "Magic and Wyrmifire." I'm not sure what "Wyrmifire" means, but I'm sure it's brutal! (WT)

**Valurauta** - Finnish BLACK METAL ONE MAN BAND. M. Novaro performs guitar, vocals & programming.

***Vandola*** – Plucked, gut-stringed round-backed Spanish instrument popular with solo-performers, and related to the mandolin.

**Dick Van Dyke** - *Mary Poppins*, released in October 1964, was the first movie I ever saw in a theater. So therefore, the first thing I ever saw in a movie was a One Man Band! After the credits, the first sound we hear in the distance, and then the first thing we see is Dick Van Dyke as Bert, ■ One-Man Band, playing "Jolly Holiday" on his accordion. Bert's One Man Band outfit includes many instruments, all attached to him on ■ body frame. There's a harmonica, a bicycle horn- which he plays by hitting his cheek against his shoulder, also ■ trumpet and other assorted noisemakers. There are rods attached to his legs to strike the bass drum on his back. The drum is illustrated with a night scene of trees by a lake and moonlight. There's a cymbal ■■ top of the drum and another on the backside of it. There are cymbals on his knees and ■ tambourine appears to be hanging from his crotch! Bert then sings "Chim Chim Cheree". Dick Van Dyke's London accent never convinces. He talks like he's speaking through lockjaw. Afterwards, he holds out his cap for handouts. (No charge to the cop!) He starts speaking to audience about the neighborhood. Drum and cymbals clang as he walks away. A jack of all trades, Bert later does chalk drawings on the sidewalk that they jump in to, then he's a chimney sweep, and ends up selling kites. During a fantasy sequence, they jump into some chalk drawings and during the big musical number, "Supercalifragilisticexpialidocious," a background

player has a One Man Band stick with a tambourine on the stick and a cymbal on the top. He bangs it up and down to play it. I think I wanted to get a One Man Band outfit in the Sears Christmas catalog the year MARY POPPINS was out, but it didn't have the leg things to bang the drum that Bert had, so I decided against it. "Supercalifragilisticexpialidocious" b/w "Spoonful Of Sugar" (Buena Vista 434) *from Mary Poppins* by Julie Andrews/Dick Van Dyke And The Pearlies, is not very rock and roll, but it did end up on the Billboard Top 100 Chart! It charted for 5 weeks beginning in April of 1965, peaking at #66. Believe it or else, it was on the chart during the same period as "The Last Time" by The Rolling Stones, "King Of The Road" by Roger Miller, "It's Not Unusual" by Tom Jones, "Eight Days A Week" by The Beatles, "Stop In The Name Of Love" by The Supremes, "Game OF Love" by Wayne Fontana And The Mindbenders, "Mrs. Brown You've Got A Lovely Daughter" by Herman's Hermits and "I'm Telling You Now" by Freddie And The Dreamers. I swear they picked the little boy (Matthew Garber as Michael Banks) *Mary Poppins* because he's a dead ringer for a young Ringo Starr! Dick Van Dyke does have a few vague rock connections. He started his career as a DJ. He was in *Bye Bye Birdie*. It opened on Broadway on 04-14-60 (a month before I was born). In it, he manages an Elvis-like singer who's headed into the army. *Birdie* was made into ■ movie in 1963 with the hot Ann-Margaret. Later Dick had Chad and Jeremy appear on *The Dick Van Dyke Show*. Episode 113-"The Redcoats Are Coming" (02-10-65, 4th Season). In it the Petries are invaded by ■ horde of teenagers when they entertain two British rock-and-roll idols Chad Stuart (as Ernie) Jeremy Clyde (as Freddie). (MH)

**Vangelis** - From Greece comes Vangelis, the SYNTH ONE MAN BAND who brought you the *Chariots of Fire* soundtrack in 1981 from his piano and behemouth Yamaha CS-80 analog synthesizer- the heaviest (weight-wise, and probably sound-wise as well) analog beast ever made. Before that he did ■■ album with Jon Anderson of Yes singing over his dense synth textures. Before that he was ■■ half of the excellent Greek expatriate prog-rock duo, Aphrodite's Child, who released the really weird concept album "666" in the very early 70's, based on the Book of Revelations. His soundtrack work is his most known; the soundtrack for the euro-trashy 1975 Omar Sharif vehicle "Crime and Passion" almost makes the film worth watching. International stardom didn't come until 1981, when his Olympian theme for *Chariots of Fire* burned itself into the brains of movie-goers worldwide. While the rest of the *CoF* soundtrack may have been utterly forgettable, the main theme's success secured Vangelis a lifetime of soudtrack work, which he justified fully with 1982's *Bladerunner*. As bleak ■■ the sci-fi noir that inspired it, yet punctuated with moments of warmth and soulful Middle Eastern melodies, the *Bladerunner* soundtrack remains one of the richest, most dramatic, most exquisitely produced electronic albums of the 20th century (but beware the original CD/Vinyl release, which replaces Vangelis' synthesized arrangements with shamefully bland orchestral versions). It also serves as a compelling technical demonstration of how full-bodied and warm old Roland and ARP synthesizers can sound if recorded right. (SM, EH)

**Vanmark One Man Band Clown** – This cast resin One Man Band collectible (see ***ONE MAN BAND COLLECTIBLES***) is from Vanmark's "Clowning In America" series. (JA)

**Town Van Zandt** (see *SONGS TITLED "ONE MAN BAND"*)

**Vartan** - Vartan Krikorian is a Boston area NOISE ARTIST/NOISE DEEJAY.

**Velvet Sun** - Scott Weinkle's experimental pop STUDIO OVERACHIEVER band, (WT)

**Vertonen** – NOISE ARTIST/SOUND SCULPTOR Blake Edwards with devices; electronics, scrap metals, and processors mulched together to create sonic landscapes ranging from minimal and spacious to chaotic and dense. Blake is also the proprietor of the C.I.P. label and hosts "War Bride," ■ biweekly experimental radio show on WHPK, 88.5 FM Chicago. Has numerous international releases. For more information on Vertonen check www.crippledintellectproductions.net (TB)

***Very Special One Man Bands*** – This category (named after the 1973 book about sideshow "freaks" Very Special People) refers to acts that contain musical performance, but the appeal is more the performers

"disability" or "oddity" than the quality of the music. An armless man playing an instrument with his feet may not technically qualify as a One Man Band (it is only one instrument) but it is fundamentally appealing to the same sense of spectacle ■ the traditional street performing One Man Band. It is fair to say that artists with a disability that were heralded for their music alone (RASAAHN ROLAND KIRK, for example) wouldn't qualify for this category. (see FLIP THE FROG BOY, TOMMY "TOES" JACOBSEN, ANTON PAGANI CARL UNTHAN, ZIP).

**Video Ape** (see **TV SHERIFF**)

***Vielle A Roue*** – (See ***HURDY GURDY***)

**Viki** – Viki (or Viki Hott) is one of the leading practitioners of "Broken Electornics," or garbagetronica" along with Wolf Eyes and MAMMAL. The Detroit sond artist makes magical music out of crumbling technology.

**Viking Crown** - Completely twisted and demented, lo-fi home-recorded evil BLACK METAL ONE MAN BAND music crafted Phil Anselmo from Pantera. The album is "Unorthodox Steps of Ritual (Baphomet). (WT)

**Viking of Sixth Avenue** (see **MOONDOG**)

**Rodney Vincent** (see ***SONGS TITLED "ONE MAN BAND"***)

**Vintersorg** – This Epic, Post-Black metal act (see ***BLACK METAL ONE MAN BANDS***) from Sweden is the One Man remains of a band called Vargartron from the mid-90s. Vintersong (the musician's name) has ■ strong voice, and actually brings Folk Music influence into his songwriting. (WT)

***Viola d'amore*** – A six stringed instrument popular with old tyme travelling virtuosos.

**Vocoder** - A 60-year-old device that is used to electronically synthesize or alter voice, The Vocoder was popular in electronic music in the 60s and, in Disco in the 70s and it recently helped propel Madonna's "Music" and Cher's "Believe" to the top of the musical charts. Invented by ■ Bell Labs whiz named Homer Dudley to improve telephone service in the 1940s, the vocoder broke speech patterns into components, allowing them to be re-transmitted efficiently over a narrow bandwidth. The unsung Dudley was ■ pioneer in figuring out how to synthesize sounds and quickly ascertained the vocoder (or voice coder) possessed a creative potential far beyond the transmission of phone calls. In fact, the device proved to be of crucial importance World War II, scrambling transoceanic conversations between Franklin Delano Roosevelt and Winston Churchill. In 1971, the vocoder entered the pop culture mainstream when Stanley Kubrick invited composer WENDY/WALTER CARLOS to score the music to his controversial adaptation of Anthony Burgess' *A Clockwork Orange*. Employing ■ vocoder to "sing" on "Timesteps," Carlos produced a classic of early electronic music. In the years since the vocoder has leant atmospheric touches and a futuristic ambience to a bevy of songs, including LAURIE ANDERSON ("O Superman!"), Kraftwerk ("We Are the Robots") the Beastie Boys ("Intergalactic"). The vocoder's popularity somehow seems fitting. Its trance-like effect has elements of human warmth but also a decidedly metallic tone. A product of the communications revolution, the vocoder has become a perfect fit for artists seeking a "new millennium" sound. Nothing says ROBOT ROCK like the vocodor.

**Voice of Doom** – (See **MACHINERY OF DOOM**)

**John Von Ryan** - One man waging a Shaft styled war on super-baaaaaaad organ rock. Others have attempted the one man organ approach but JonVon Ryan leaves the competition quakin'. This badass is the veteran of the bands Olneyville Sound System and Von Ryan Express. Uses organs and a drum machine.

***Voodoo Rhythm*** (see **LIGHTNING BEATMAN**)

**Voost Viszt** (see **CHARLES LAREAU**)

**Vorak** – This BLACK METAL ONE MAN BAND emerged from Australia circa late '90s...may or may not be still operating. Vorak's 1996 debut CD "Triumph of the Will" starts with the familiar apocalypse strains of Wagner (a la "Apocalypse Now") before heading straight into a twisted, cacophonous abyss of pitch shifted Chipmunks-style shrieking, metallic guitar noodling and sick, hyperactive drum machine bombast. Things get even weirded when the harpsichord comes in. Weirder yet when the MIDI keyboard trumpet enters. Over the course of the following hour the Aussie ubermensch explores many deranged new vistas of discord with such Nietzsche worshipping titles as "Testimony to Zarathustra" and "Narcosis in the The Forest of White Nothingness". Imagine some sort of other-worldly LSD interpretation of black metal filtered through free-improv sensibilities and then keep in mind that Vorak's own label is Destruktive Kommandoh - a direct reference to 70s French progsters Magma . . . A second album "Rhetoric of the Superman" was released around 1999. (WW)

**Ewald Wahabichler** – The Czech retiree took up organ grinding as a hobby and BUSKING job, and plays a huge elaborate organ (called the "Syncopuctor Factory") with a system of bellows that plays live percussion (woodblock, cymbals and snare). Notable about his act is that instead of a live monkey he has a stuffed gorilla...the same style (albeit smaller) stuffed gorilla that CAPTURED! BY ROBOTS incorporates!

**Lance Wakely** – Venice Beach BUSKING Honky Tonk GUITAR/HARMONICA RACK COMBO musician who found great success when he abandoned the solo-musician bit and teamed up with PROFESSOR WASHBOARD.

**Wake Up Call** - From Fitchburg, Massachussettes, STUDIO OVERACHIEVER Josh Lunetta's debut solo recording project combines synths, guitars, vocals and other random samples captured on tape (like farts and babies). Overall, quite song oriented, influences from Ween to jazz. (PK)

**Fanny Wallemn** (see ***SONGS TITLED "ONE MAN BAND"***)

**Eddie Ward** – Contemporary Namibian One Man band for hire specializing in Blues, Contemporary, Country, R&B, and Soul. (WT)

**Warr Guitar** (see **BRIAN KENNEY FRESNO**)

***Washboard*** – Popular with many One Man Bands as much for its theatricality as its sound, the washboard is a percussion instrument made out of an actual old time washing board. Instead of using the metal ridges to agitate dirt off of garments, you rub along the ridges (usually with thimbles on fingers, but often with a tool of some sort) to achieve a unique scratching sound. The washboard as a musical instrument likely emerged in the late nineteenth century in America, though some scholars say it is ■ variation on African percussion instruments. The Guiro, ■ Cuban instrument made from ■ notched gourd, suggests the African dispora is responsible for this type of sound-maker. Poor Southerners made the most of the washboard, the jug, the washtub bass and other homemade instruments to create some of the most important American music through the early parts of the twentieth century. "Jug Band" music, where the washboard was most prominent, became popular in the 1930s and has been revived several times since, notably in the 1960s. Though most famed washboard players were in bands and not solo performers (see WASHBOARD SAM for the exception) they were required to take solos, and in doing so often utilized One Man Band innovations. For example, Hezzie Trietsch, with the Hoosier Hot Shots, created a complex multi-intrument, by rigging his washboard with 10 differnet sized bicycle horns ■ that he could play melodies during his wasboard solos. More common variations include adding cymbals, woodblocks or tambourines to the washboard. (See also PETER MENTA)(JA)

**Washboard Bill** – A great WASHBOARD player who recorded for Folkways in the 50s. Washboard Bill/William E. Cooke currently resides in Florida.

**Washboard Chaz** – Chaz Leary is a contemporary WASHBOARD master who has done pick-up studio and stage stints with numerous major artists. He is a Blues specialist, but can washboard to anything.

**Washboard Hank** - Many performers claim to be unique, but Canadian family and children's performer *Washboard Hank* is one whose claim is legit. His exploits as a singer, percussionist, guitarist, songwriter and comedic backwoods philosopher, have bewitched and bewildered people for over 20 years. Hank has successfully delighted thousands of audiences of any age and in any situation, with his charisma on stage, his infectious smile, and his natural flair with a T.V. camera. Children from every part of our country recognize Hank from his many T.V. appearances. Hank cut his performer's teeth as a street musician in cities like Toronto, Vancouver, Nashville, and San Francisco, where he developed an uncanny ability to completely engage an audience with the most diverse musical interests. With flamboyant antics and a brand of humor all his own, he learned he was able to transcend any barriers and found that his special talent was highly enjoyed by people of all ages, from small children to the elderly. Hank is a multi-faceted performer. Just when you've decided he's strictly a comedian, he'll turn around and deliver a traditional ballad in a way that is disconcertingly emotional. Although his roots lean toward traditional country, his performance is equally enjoyed by anyone. The Washboard: Hank's Washboard, the Strad O'Various, is festooned with bells, horns, pots and pans - even a duck call. Folk's eyes bug out when they see it and their ears bug out when they hear it! His miner's hat (another unmistakable trademark), is adorned with a desk bell and a hub cap. Hank kicks, dances, and flails arms in a display of musical wizardry which leaves 'em rolling in the aisles. The Tuba: Hank and his *kitchen-sink tuba* (the "Fallopian Tub," is made out of 1 1/2" PVC pipe and a stainless steel sink) have been featured on television all across Canada. He often plays t is unusual instrument with his banjo or mandolin. People watch in amazement (often to standing ovations) as he performs with this homemade instrument. The One-Man Band: Hank has designed a "one man band" with drum and cymbals which he plays simultaneously with a guitar or banjo, and kazoo. Hank and his "one man band" have taped segments for the Family Channel's "Shining Time Station". At a children's performance (where appropriate) he completes the concert with a parade and gets the kids (and wannabe kids) singing, traveling behind him and around or through the rest of the audience. Although his school performances are ideal for JK to grade 6, grade 8s have been known to get up and participate (an unusual feat, indeed). One reviewer called Washboard Hank "a cross between Jerry Lewis (not Jerry Lee) and STOMPIN' TOM CONNORS." His repertoire includes bluegrass, rockabilly, country, television themes and Oktoberfest. He can go from sensitive to manic to ridiculous in an instant. Don't blink, you'll miss something good. Hank has spent the last four years as a member of Fred Eaglesmith's band, doing hundreds of shows a year all over North America. Working so steadily with Fred was letting Hank's own career slide, but he's getting it built up a bit now. Hank also appears in Derek Emerson's *LET ME BE YOUR BAND*, and steals the documentary with his unique manner and incredible talent.

**Washboard Sam** – Robert Brown, born in 1910 in Walnut Ridge, Arkansas, moved to Memphis in the 20s and Chicago in 1932 to play washboard as a busker on street corners. In 1935 in Chicago producer Lester Melrose began recording Brown for Bluebird Records. As Washboard Sam he made over 150 recordings on his and other artists songs, creating incredibly distinct Blues WASHBOARD sounds. He played with thimbles on his fingers and customized his washboard by attaching a a turntable to use as a cymbal. He appeared with many great Blues musicians including Bukka White, Memphis Slim and Big Bill Broonzy (who may or may not have been a half-borother to Sam). However, his most distinct work was as a solo artist or fronting his own band. His driving percussive work was both raw and sophisticated, and he had a powerful voice that rose above the washboard sounds. He is undoubtedly the most famous and important washboard player in music history. (WT)

**Washboard Willie** - William Paden Hensley (aka: Washboard Willie) was born Jul 24, 1909 in Alabama and moved to Detroit in 1945. He sang while he played drums and washboard. He performed solo as a street musician, in some hot bands (one of the rare Washboard artists to acknowledge the real purpose of the board, he named one band The Super Suds Of Rhythm) and recording on Detroit labels JVB and Von. Died on August 24, 1991. Several artists have used his name since, but Hensley is the real deal.

**Bo Weavil** - (See *SONGS TITLED "ONE MAN BAND"*)

**Ted Weems**- (See *SONGS TITLED "ONE MAN BAND"*)

**Jiri Wehle** – Czech solo performer who is a BUSKING musician on the Charles Bridge in Prague. A music teacher, Wehle has been performing since the early 90s on the streets. His classy act involves mastery of several instruments, including an elaborate HURDY GURDY (which Wehle accompanies beautifully with voice) and a sitar..

**Bobby Welles** - Bobby Welles is a Boulder, Colorodo based One Man Band specializing in Soul, R&B, and Reggae grooves. He recorded in then early 90s and is likely still active. (WT)

**Joe West** – BUSKING One Man Band operating in France that combines traditional walk-around Onbe Man Band technology with American Old West themes. In a cowboy hat and chaps, West plays a bass drum back rig, harmonica-in–rack, bugle, banjo (instead of guitar, a nod to rural American "hillbilly" mountain culture, which must somehow invoke the Amercian West too French unfamiliar with the distance between Tennessee and California) and the requisite unending horns and percussion instruments. (JA)

**WestBam** – This DEEJAY was a mover and shaker in the German techno scene, but has also collaborated with Hip Hop stalwarts including Afrika Bambaata, Wu tang, and most often, Afrika Islam

**Daryl Westfall** – Nashville HOME TAPER. Projects include Beef Humper, a collage project, a 'one-off' disco cover band called Bob's Other Pants, and his 'alcoholic, drug-addled' redneck-from-hell alter ego, The Mighty ASS. (PK)

Washboard Sam

**John Weston** - Out of Brinkley Arkansas, not far from The King Biscuit Blues Festival, comes songwriter/performer John Weston. Weston came late to the blues after amassing more than half ■ century of life experience and brings his world-wise message to every song he pens and performs. A one man band Weston plays harp, guitar and bass drum simultaneously while providing his own vocals. (PK)

**Richard Wexler** – A pioneering modern-era BUSKING solo-musician, Wexler (who calls himself "the original street performer") began in the mid 60s playing classical violin in New York City during intermissions and exits on Broadway's Shubert Alley. Not a true solo performer, he was for many years accompanied by his dog Come Here (though the dog was a silent partner). Wexler appeared on *the Tonight Show, Merv Griffin*, and received a good deal of media attention

***What Is A Man Band FAQS*** - Here's a website with its own ideas about OMBs: http://www.houseof3d.com/pete/resume/jobs/omb.html#WHAT

**Steve White** – Brooklyn born, southeast Asia-bred, White returned to the US as a young man and developed a Folk Music freewheeling, BUSKING One Man Band musical persona utilizing guitar (lots of slide) harmonica and foot clog-stomping percussion. He is currently a successful Blues musician recording for the House Of Blues label, he has been featured in Volkswagon commericials, and his steadiest gig - one he's been doing for years - takes place every Friday at a nursing home. (PK)

**Dondre Whitfield** (see *HUMAN BEATBOXING*)

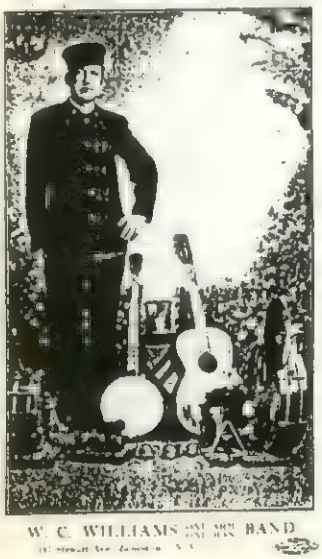
**Wild Gypsy Jingles** (see JINGLES)

***The Wild Wild World of Hasil Adkins*** – This 1993 video documentary by Julien Nitzberg features HASIL ADKINS at his most demented, including ■ unbelievable solo performanc eon the rof of a car that would make the Who jealous!

**Rick Wilhite** – One of Detroit's best underground DEEJAYS, Willhite brings Jazzy flavors to ELECTRONICA.

**Keller Williams** - Beloved by Jam Band fans (his style is similar to the hippie/funky/fun Dave Matthews thing) solo-artist Williams' style, ■ mix of a 10-string acoustic guitar and HUMAN BEATBOXING. He also combines digital effects and hi-tech live mixing to turn his acoustic guitar into ■ One Man Band machine.

**W. C. Williams One Arm One Man Band** – According to a 1910 souvinier postcard printed by Allied Printing of Jamestown, NY, this one armed Jamestown resident was a One Man Band who played guitar, banjo, triangle, vatrious cleverly rigged drums and a series of bells. Souvinier postcards like this were an important source of revenue for sideshow acts and their ilk. (JA)



W. C. WILLIAMS ONE ARM BAND

Williamson

**Tim Williams** – Canadian Blues musician/multi instrumentalist. skills on guitar, slide guitar, mandolin and six-string banjo are at home anywhere, from the largest festival stage to the smallest club. (PK)

**Sonny Boy Williamson II** (Aleck "Rice" Miller) - Born Dec. 5, 1899, Glendora MS, Rice Miller was singularly the most individual and creative of the Chicago blues harp players. However, the name he used Sonny Boy Williamson was not original nor creative, for lack of a better term he "borrowed" then "adopted" the name from the superb singer and blues harpist and very popular John Lee Williamson the original Sonny Boy Williamson. His style was all his own, quite different from the electric style of Little Walter, James Cotton, and the rest. He left Mississipi for Missouri as a young man and took to BUSKING with a small drum, a kazoo and a harmonica, singing in a trembling voice, calling himself "Little Boy Blue" or "The One Man Band". He developed his unique, exceelent harp style, and after long years of hard work he recorded in the early 50s, and Chess released his now classic sides. Some of his classics such as "One Way Out," "Help Me," "Fattening Frogs for Snakes," and many others, show his style as a great blues' songwriter. He often played unamplified, with his cupped hands playing a vital role in his choked, sobbing harp style. Smooth rhythms punctuated by sharp, simple melodic lines were his hallmark, and he never played two notes where one, or none, would do. His unaccompanied work is probably the best solo harp ever recorded thanks to a literally perfect sense of time. Sonny Boy started recording late in life after achieving some fame as the host of the King Biscuit radio show in Helena, AR. In his forties, he recorded a series of sides for Lillian McMurry's Trumpet label and was first signed to Trumpet (Diamond Recording Company) on 14 December 1950, recording classics like "Pontiac Blues" and "Mighty Long Time." And last recording for Trumpet ("From the Bottom") on 12 November 1954, before going to Chess, and recording a series of records that marked some of the high points of Chicago blues harp. Died May 25, 1965, Helena, AR. (PK)

**Wesley Willis** - A personal "I-knew-Wesley-Willis-when" story": abou thirteen years ago, when I'd be down in the subways doing the stree musician thing with friends, there was this guy who'd sit perched on folding chair drawing and selling magic marker one-point perspectiv renderings of Chicago street scenes. Crosseyed and afroed (then), he'd g into a rapid fire monologue that only made sense for the first few second before it petered out into screams. He used to pop up at the Chicago Blue Festival, too. Once, one of my musician homies wondered aloud what wa *wrong* with this guy? The hell of it is, seven years later, my friend th musician was opening for the speedrapping artist (i.e. Wesley), who b then had put on about fifty pounds, discovered "rock-a-roll," was releasin albums on Jello Biafra's Alternative Tentacles label, and had replaced th afro with dreads. In addition, through the auspices of Wesley Willi Records ("rock & roll will never die"), he put out about 50 or 60 CD every few years, with titles like *He's Doing Time In Jail* and *Mr. Magoo Goes To Jail*. How does he stay so prolific? His songs fall in thre categories: scenesters who he's made friends with, bands he's gone to see and bad people who've fucked him or other people over. Hell, one CD *(Rev. North #1)* has one song about the guy who *engineered* the sessio ("Reid Hyams") and a love song to a girl who works at the same studi ("Amy Gorman")! This choice of subject matter has a very pragmati function. Before he became a successful national touring act he mostl sold his CDs himself, offering headbutts and forced repititions of th word(?) "Rah!" ("Say Rah! Say Rah!") with each CD purchased. And i you were named on the CD you HAD to buy multiple copies! Willis, chronic schizophrenic (now on meds), sometimes hears voices inside hi head. Mean voices. And he responds in unlikely places. The Am Gorman love song starts with him cussing out an insurance worker. An he's got more good catchphrases than *Saturday Night Live* and *In Livin Color* put together: "rock you like a Magikist", "gettin' crazy like ■ dog' behind", "kicked a mule's ass with a belt", "rockaholic", "rockin' like three-ring circus", "rockin' like I was chasin' two muddafuckas down th street." I've seen some dog's behinds that looked freaky, but I neve associated rockin' the house with a carpet store or the notoriously rockles

Ringling Bros. house band. Looks good in Wesley's interviews, though. Musically, though he uses a keyboard as his sole instrument, I'd never call him an Electronica One Man Band, because he doesn't have the relationship with technology implied by that title. Though he plays in huge Rock clubs around the world Wesley's music consists of him playing VERY FEW one finger notes along with the pre-programmed rhythm tracks that came with the keyboard, while reading his handwritten lyrics from his precious notebook. Though for ■ while he played with a full band (The Wesley Willis Fiasco) it is his One Man Band work that most endures, as he doesn't neccesarilly collaborate that well, and his audience appreciates his uniqueness. (JP)

**Chill Wills** – Mr. Wills (1903 - 1978) may be best known as a familiar character actor in Westerns, and as the voice of Francis the Talking Mule. However he began his career as a (child) musician singing with his brothers in vaudeville and tent shows in the Southwest. Presumably his diverse musical career (he also had a band, The Avalon Boys, who appeared in movies, including Laurel and Hardy's *Way Out West*) included some One Man Band work, as he recorded a loving song about the artform in 1975 (see Songs Titled "One Man Band"). (JA)

**Evan Wilson** - The matter and energy that constitute Evan Wilson were formed approximately 14 or 15 billion years ago in a giant, cosmic explosion known as the "Big Bang". Over the next 10 billion years or so, they migrated to the general vicinity of the unfashionable western end of what we now call the Milky Way Galaxy. During the middle of the year 1968, the above mentioned matter and energy wound up in DuPage county, Illinois and were fashioned into the form currently recognizable as Evan Wilson...and they still haven't forgiven the universe for it! During the late '90s, Evan holed up in his project studio and began concentrating on becoming the consummate 21st century One Man Band. A long series of recordings for which he wrote all the music and lyrics (except the cover tunes, of course), sang all the vocal parts, played all the instruments (including guitars, bass, synthesizers, drums, and percussion), produced, and engineered began pouring out of his studio. Evanwilson.com (PK)

**Windir** - Folkloric BLACK METAL ONE MAN BAND from Norway formed in 1994 by its incontestable sovereign Valfar. After much-sought after solo demos he was signed and eventually put together ■ full band.

**Wind Of The Black Mountains** – Raw, blasphemous USA based BLACK METAL ONE MAN BAND. Album title: "WINDS OF THE BLACK MOUNTAINS SING THOU UNHOLY SERVANTS." (WT)

**Winslaphones** - Composer Richard Winslow Johnson's new One Man Band instrument The winslaphones combines parts of ■ euphonium,trombone, trumpet, and melodica; a bassoon reed andtrumpet and trombone mouthpieces; whistles; and a worm's nest of PVC tubing and connectors.

**Michael Winslow** - URBAN A CAPPELLA/HUMAN BEATBOXING artist Michael Winslow used crazy vocal effects in his standup comedy and acting. His mindset was similar to Jimi Hendrix, but the a cappella establishment never really gave him any credit. Michael Winslow, for those who do not know, played Officer Jones in Police Academy 1-7 and has appeared in other movies. He also did all the sounds for the Terminator at Universal Studios, all with his mouth hooked into effects. (KL)

**Carl Winter** - By day, he is a food scientist for a major university. But when dinner is done and the kids are tucked into bed, he slips up the stairs of his suburban California house to tinker in his sanctuary. For a few late-night hours at the synthesizer, Winter is no longer simply a toxicologist in a white lab coat. He's the Elvis of E. coli, the Sinatra of salmonella. Winter is a One Man Band singing his way into stomachs around the world. He tinkers with the lyrics of old pop, rock and disco hits to produce compact discs with food-safety themes. For example: "They Might Kill You/We Are the Microbes," based on Queen's anthem "We Will Rock You/We Are the Champions" (Buddy, you're a young man, dumb man, careless And you're gonna make someone quite sick someday You got spores on your plate They'll incubate There's trouble if you cross-contaminate). He is the Weird Al of Mad Cow Disease Prevention! (PK)

**Wise** – Stetsasonic's "Human Mix Machine, a sophisticated variant on the HUMAN BEAT BOX.

**Wobbly** – This sample heavy, radio-glutton Bay Area NOISE ARTIST is noted for work with film-loop project Westgate and Negativland.

**Wolf Colonel** – Jason Alexander's poppy BEDROOM BAND. Records for K records.

**Wolfgang G.** – D.I.Y. (he plays in front of a big sheet with "Wolfgang G." spraypainted on it) German keyboard based One Man Band for hire. Wolfgang G. wears an oversized comic cowboy hat. (JA)

**Stevie Wonder** (see **STUDIO OVERACHIEVERS**)

**Wongraven** – Wongraven is the actual last name, and BLACK METAL ONE MAN BAND pseudonym of Satyr, half of the legendary Norwegian anti-Christain Black metal band Ssatyricon. Also records as Storm.

**Ronnie Woo** – A Capella OUTSIDER MUSIC performer, Woo (in full baseball uniform) chants unending, air-raid siren-like tributes to his favorite Chicago Cubs players, and he has been doing this for decades (even when he was one of the only Black people not on field at Wrigley). A typicla song: "SOSA-WOO! MCGRIFF – WOO! ALOU – WOO! GIRARDI – WOO! (repeat 1,000 times).

**Woody** - A traditional stand up ONE MAN BAND FOR HIRE from Britain who plays fourteen different instruments, sings and dances. Woody has represented Great Britain on many occasions overseas. Places visited include Qatar, Kuwait, South Korea, Holland, Spain and the Channel Islands. He has made several appearances on British "telly." (WT)

**Sheb Wooley** (see ***Songs Titled "One Man Band"***)

**World Famous One Man Band** (see **CRAFTY THE ONE MAN BAND**)

**World Provider** - Montreal-based The World Provider is perhaps the world's most superheroic Casio Karaoke Striptease Entertainer. The WP's debut album, *The Elements of Style*, showcases his unique brand of distorted synth pop and mutated folk tunes, and the live stage show's multiple costume changes and demented dance routines never fail to shake the crowd to its foundations. The Montreal mirror calls the WP "casiocore at its finest." In the past year, the WP has performed in Berlin, embarked on a tour of the American South opening for electro-punk sex goddess Peaches, and shared the stage with such entertainers as Quintron & Miss Pussycat and Louie Austen, as well as fellow Canadian jackasses Gonzales, Mocky, and Taylor Savvy. More recently, the WP video for "Last Knights of the Werewithal" (directed by Kara Blake) was a finalist in the 120seconds film festival, and the video for "1000 Pardons" (directed by Stacey DeWolfe) was included on the *Super 8 Super Hero* compilation put out by counter-cultural video collective Satan McNuggit. Web: malstace@ca.inter.net

**Worm Quartet** - Tim Crist, a.k.a. Reverend Shoebox, the lone brain behind the electropunk odysseys of Worm Quartet is a bizarre BEDROOM BAND. Shoebox is ■ quintessential fruitcake singing about the truly strange with all the high weirdness of a dadaistic experiment. Worm Quartet has garnered attention from America's ruling weirdo, Dr. Demento, whose syndicated radio show penetrates more than 100 markets. Demento aired "I Bit William Shatner," ■ farcical doo-wop song about nibbling on the *Star Trek* captain's cabeza. The song charted on the Funny Five. To create Worm Quartet's quirky soundscapes, Crist employs ■ computer with some cheap studio software and freeware tracking software, plus a few keyboards. Since Crist began the project in his spare time in the mid-1990s, however, he hasn't always flown solo:

"I used to have a whole band, but it's been my experience that other musicians have their own ideas. And odors. A couple of people have suggested I put together ■ live band, but those people are now dead, so let that be a warning." (PK)

**Wumpscut** - Wumpscut is the output of one Rudy Ratzinger, the latest in a long and outstanding line of German electronic artists. Rudy uses the synthetic medium to create a dark body of music that combines elements of GOTH and INDUSTRIAL.

**David Wright** - Wright is a ONE MAN BAND FOR HIRE operating in Alabama. (WT)

**David Wyman** – 1980s era New Orleans BUSKING, PUPPET ROCK musician, who entertained folks on the street with concertina playing and puppeteering.

**X- ecutioners** (see *SONGS TITLED "ONE MAN BAND"*)

**Yanni** - Either by coincidence or by some quirk of their national character, both of Greece's greatest (and possibly only) contributors to international pop music were new-agey synthesizer jockeys with dual affinities for Kraftwerk-ian experimentation and Gerschwin-esque schmaltz. Greek-born, American-educated New Age superstar Yanni's *modus operandi* may be similar to VANGELIS', yet Yanni's sunny synthesizer symphonies couldn't be more different from his fellow countryman's brooding *Bladerunner*. Though Yanni's name has erroneously become synonymous with droning Yoga musak in the minds of rock n' roll fans, Yanni's music is, in reality, quite energetic and exciting. Like Wagner on Prozac, his heavy-handed melodies make up for in grandeur what they lack in subtlety, while his ever-smiling stage presence and vigorous keyboard playing imbue him with an irresistibly upbeat, Jimmy Buffet-ish aura in concert. As his sales – and recording budgets – grew over the years, Yanni gradually moved away from a one-man synthesizer act to conducting a proper orchestra. Nonetheless, he remains the quintessential one-man New Age act. (EH)

**Randy Y.H. Yau** - San Luis Obisbo based NOISE ARTIST known for doing nifty things with electronic feedback manipulation.

**Scott Yee** – San Francisco singer specializing in Pop standards who utilizes an arranger keyboard to present an exciting "one man band show" of classic pop songs specializing in swing standards from the 50's and 60's.

**Tatsuya Yoshida** - Japanese experimental/NOISE/improvisor drummer/vocalist/sound sculptor Yoshida is the brains behind the amazing band Ruins, and he also does some crazy One Man stuff.

**Yoshimi** - Yoshimi from the Boredoms and UFO or Die has two 7" singles on the Ecstatic Peace label. OK, she had some help from her Free Kitten pals on the first one, but the second one is all her. Noisy! (CB)

**YOSOLO** Yosolo is keyboard/MIDI PLAYING ONE-MAN BAND FOR HIRE from Germany , specializing in Brazillian music. He also plays Soul, Jazz, and dinner music. He sings in Brazillian, German, English, Italian, and Spanish. (WT)

**Yotta** – Milwaukee's YOTTA! is a one man band that has all the power and energy of a live band. All real instruments! No drum machines.

***You Can't Get A Peace of Mind*** (see **SUPIE T**)

**Young Ernie** – A youthful One Man Band featured in the popular knitting pattern booklet Young Alf's Pals by Jean Greenhowe. (WT)

**Ypsilanti All-Starz/Tim Schreiber** - Tim Schreiber was 16 years old when divine inspiration hit him upside the head. While mowing the lawn, he came up with 10 "booty" song titles, then went and created the music on his 4-track as a *BEDROOM BAND*. The songs mostly consist of a programmed rhythm track, a little bass guitar, and two tracks (panned to the left and right channels) of Tim chanting the same booty-centric lyric for the length of the song (usually a minute or less). For variety, some songs included mock-sexual grunts and groans similar to ones in the Beastie Boys' "Cookie Puss." Someone found ■ copy of the finished tape on the street in Ypsilanti Michigan and it eventually found its way to FOUND magazine. Editor Davy Rothbart, not knowing the actual name of the person(s) responsible for the music, dubbed it "The Booty Don't Stop" by The Ypsilanti All-Starz. The true visionary behind these booty anthems was finally revealed to be Ypsilanti native Tim Schreiber. The rest is booty history. (CB)

**Marko Z** - Orange County, California ONE MAN BAND FOR HIRE. Primarily a guitarist and vocalist.

**Gheorghe Zamfir, Master of he Pan Flutes** - Okay, perhaps it's wrong to classify an orchestral soloist as a one-man band, though Romania's most renowned flutist did score the occasional easy-listening hit, such as 1976's UK #4 "Doina de Jale". All right, I admit, I'm grasping at straws... but c'mon, man, he's ZAMFIR – ***MASTER*** OF THE PAN FLUTES! Not only that, but he wasn't too shabby with a conventional flute or ■ traditional Romanian "nai", either. How can you argue with that? (EH)

**Frank Zappa** - Among his many talents, jazz-rock maestro Frank Zappa (1940 - 1993) has a knack for composition equaled only by his penchant for self-contradiction. In his autobiography *The Real Frank Zappa Book*, FZ spends the better part of one chapter berating the younger generation of musicians for their over-reliance on drum machines and sequencers, yet in the next chapter declares that, if given a choice between having humans perform his music or having a machine perform his music, "one time in a hundred I *might* be tempted to go with the humans." Though best known for his scatological 60s rock records with the Mothers of Invention (*Weasels Ripped My Flesh, Freak Out!, Uncle Meat*), Zappa became, in the 1980s, one of electronic music's most visible and honored practitioners, winning a Grammy for his spastic sample/synth collage "G-Spot Tornado". Most of Zappa's electronica was performed using a Synklavier workstation, one of the most monstrously complicated, powerful, and expensive electronic instruments available in an age when top-of-the-line synths required a small fortune to buy and an Electrical Engineering degree to operate. From the 80s until his death, Zappa recorded countless hours of Synklavier music in his basement studio, a mother lode of material that his estate continues to mine for new albums to this day. More fascinated with the ability of synthesizers to execute his jazz and classical compositions with perfect timing than with their sonic possibilities, Zappa's impact on the evolution of electronic music may be negligible, yet his stature helped defend ELECTRONICA'S credibility as "serious" music at ■ time when Flock of Seagulls and Kajagoogoo threatened to render it ■ joke. (EH)

**Zeek Sheck** - What is the real story behind this Zeek Sheck person? Well before 1994, who knows, but from 1994 to 1995 she was the bass player in the mysterious raucous girl band Dot Dot Dot (Kelly Kuvo [Scissor Girls], Jody Mechanic [Math, Duotron, MONOTRONA]) they put out ■ kick ass record *called The Dot Dot Dot Story* on Turkey Records, but unfortunately they were on every ones most hated bands list, the riot girls thought they were hurting the feminist cause by being too silly and girly, the older, been-around-the-block-a-lot feminists hated the band for their lack of acoustic guitar jams and the hard ass macho men of rock thought they were too screachingly weird, so unloved, they broke up. They are now a cult classic. Zeek Sheck's next move was to join the inbred Black Metal/Bluegrass band, Black Grass (again with Kuvo) but unfortunately, they weren't blue grass enough for Kelly, she quit, thus disbanding the group. Almost immediately Turkey Records impresario, Kane Flowhill, brought together the talents of six young musicians; Zeek Sheck, Bobby Conn, Raylon Orlon, DJ LeDuece (Rome), Monica Bou Bou, and Jennifer. Yes the smooth jazz pop crooner band, L'il Combo, was born. Unfortunately the band broke up after a horrible on-stage accident involving a snow machine and the sweaty body of poor Jennifer. Zeek Sheck was left alone once again, disheartened and jaded. She got a job doing phone sex lines, but soon

realized being a peon in the sex industry was *not* respectable or fulfilling, especially for a budding young lady! So with her knowledge of the phone industry, she began her own 1-800 Hot Line number specifically targeted at today's apathetic youth, she wanted to give malaise filled youngsters a chance to pep up. Unfortunately, in today's flooded market, her business went under and her with it. She began relying heavily on self help tapes which led to the launching of The Care Company, a mail order Subliminal Re-brainwashing organization that helps people via personalized subliminal audio tapes. This care giving did wonders for everyone involved. Zeek Sheck's self respect made a comeback and she began playing music again. She put out this CD, *I Love You*. Everyone uses pedals for the metal, Zeek uses the computer, plays drums, flute, clarinet, harmonica, tuba, guitar, electric bass and various electronic devices that she built. (she has a tongue controller much like the ones parapalegics use so that she can drum and have these electronic instruments going at the same time). She also sings her heart out. Yes. You should hear her. You should dance. (PK

**Zip** – One of the most famous sideshow acts of all time is Zip, who became one of P.T. Barnum's stars in 1859, and remained an attraction until he died in 1929. Billed as a "pinhead" (person with the condition microcephally that effects mental growth and actual makes your head come to a point) from the jungle, Zip was most likely an African American and some believe he was of normal intelligence. His act involved playing violin (VERY SPECIAL ONE MAN BAND style) while wearing the body (and not mask) of a gorilla suit. He has been immortalized (in Caucasian form) in the popular underground/newspaper comic Zippy the Pinhead.

**Zombi** – This is a solo project by NOISE ARTIST Mike Connelly of the Lexington, KY band Hair Police. Zombi. Described as "the realtime sound of hair growing through bone. If you've ever experience skin grafting without anaesthetic, you'll love Zombi. Powerful, slow grind audio is the name of the game with this Kentucky-based noise musician. Contact (email, website best) gods_of_tundra@hotmail.com, www.geocities.com/godsoftundra

**Buh Zombie** - The guitar player for Chicago's The Goblins also performs and records as a NOISE ARTIST. His signature is suspending an amplifier from the ceiling and swinging it for feedback.

Koo-Koo the "Bird Girl" of Ringling Circus dances (left) while Zip the Pinhead plays a violin and Schlitzie pecks at the piano.

DRWAX

drwax.com

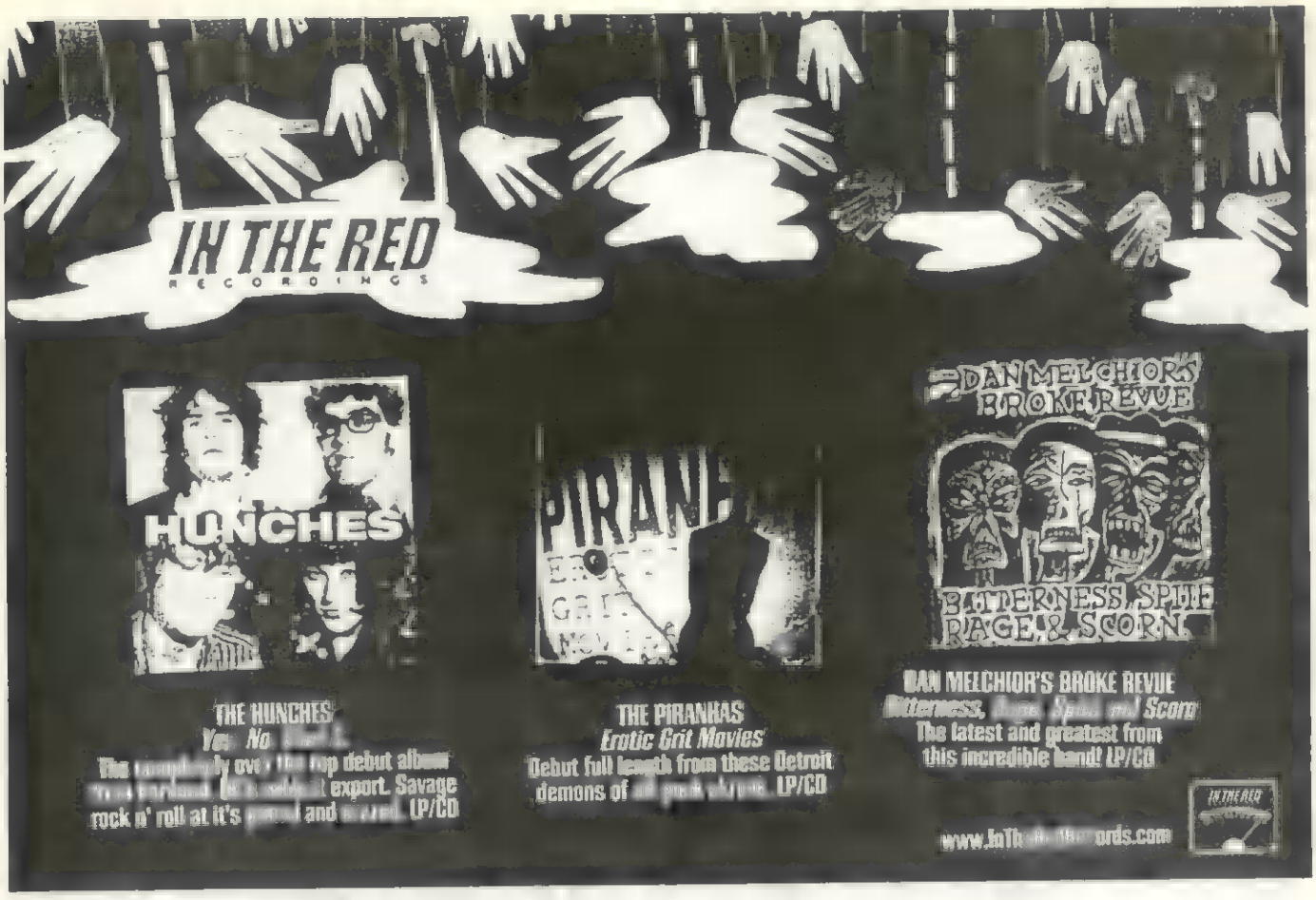
I Saved Big Bucks at DR. Wax!

WE PAY CASH FOR USED CD'S!
Chicago's best used cd store!

NEW STORE!
1121 W. Berwyn St.
Chicago, IL 60640
(773) 784-3333

Hyde Park
5225 S Harper Ave
Chicago, Il 60615

Evanston
1615 Sherman
Evanston, Il 60201


IN THE RED
RECORDINGS
HUNCHES
PIRANHAS
DAN MELCHIOR'S BROKE REVUE
BITTERNESS, SPITE, RAGE, & SCORN
THE HUNCHES
THE PIRANHAS
Erotic Grit Movies
Debut full length from these Detroit demons of
LP/CD
DAN MELCHIOR'S BROKE REVUE
The latest and greatest from this incredible band! LP/CD

GO KART VS THE CORPORATE GIANT VOLUME 3
INCLUDES SONGS FROM:
ANTI-FLAG
LUNACHICKS
G.B.H.
JUSTIN SANE (LEAD SINGER OF ANTI-FLAG)
ICONS OF FILTH
MANDA AND THE MARBLES
INDK
LEFTOVER CRACK
I FARM
TWO MAN ADVANTAGE
ICONS OF FILTH
SICK ON THE BUS
THE VARUKERS
TOXIC NARCOTIC
PSEUDO HEROES
REVOLUTION SUMMER
BROTHERS OF CONQUEST
HEADS VS BREAKERS
GUFF
CAPTURE THE FLAG
AND MORE!!
only $4.99 in stores July 23rd!
out now or soon:
TOXIC NARCOTIC
We Are All
On CD and LP
INDK
All
on CD only
G.B.H.
HA HA
on CD and LP
THE CENTRAL
Thy Forgotten EP
on CDEP and 7
BROTHERS OF CONQUEST
All the
CD and LP
YOUR SCENE SUCKS
new hardcore
Go-kart Records PO Box 20 Prince St. Station New York, NY 10012 ph: (718)
www.

# Delilah's

2771 N. Lincoln · (773) 472-2771

13

Featuring Addams Family Pinball

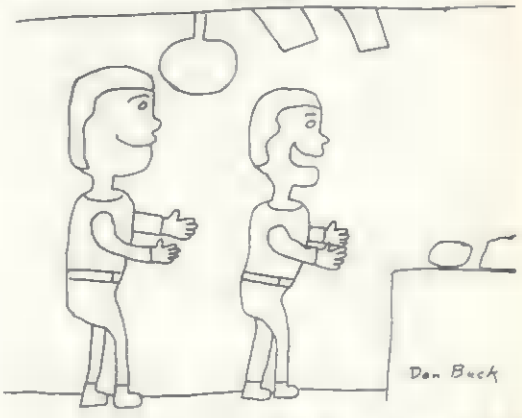
When You Want
To Have
A Good Time
All The Time

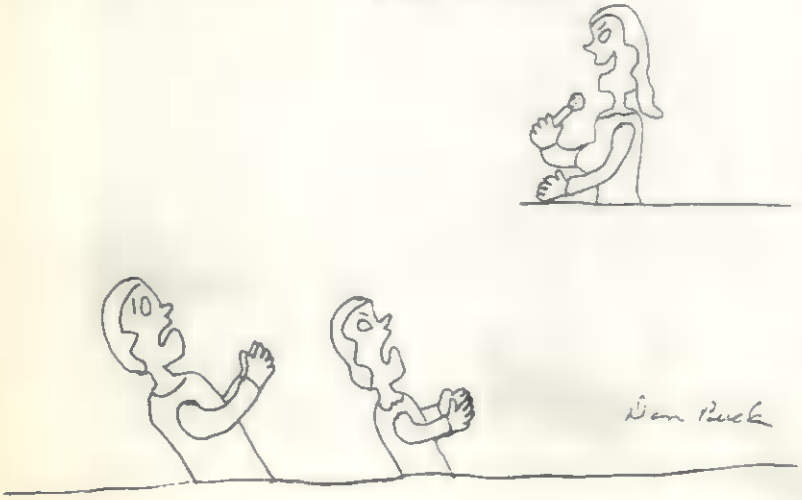
150 Beers
150 Whiskeys
400 Bottles of
Booze On The Wall

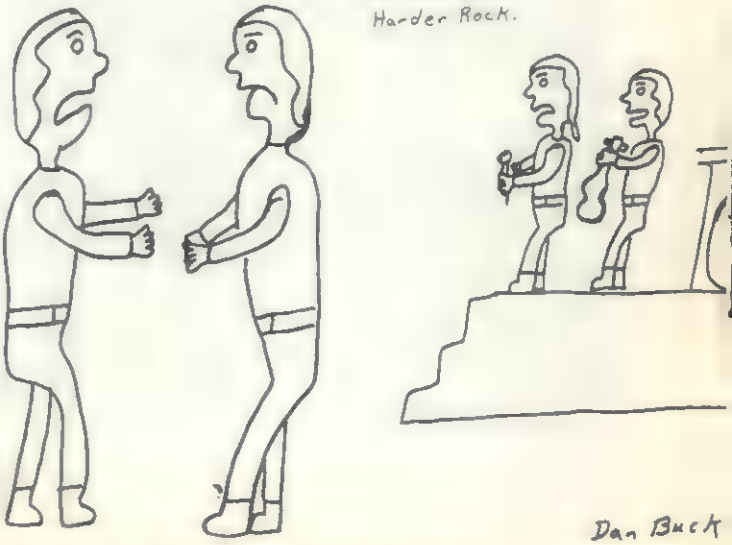
No Cover
Open @ 4pm

Rock & Roll 365

# ROCK IS FUNNY by Dan Buck

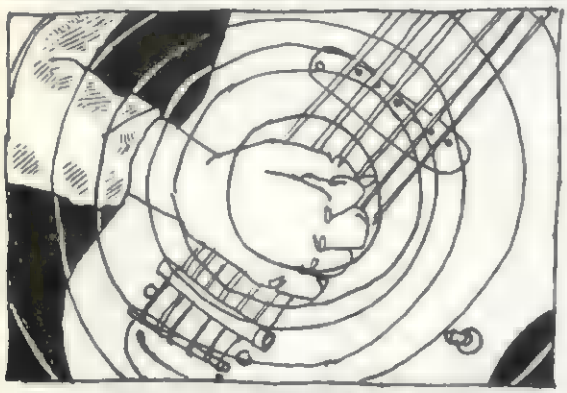


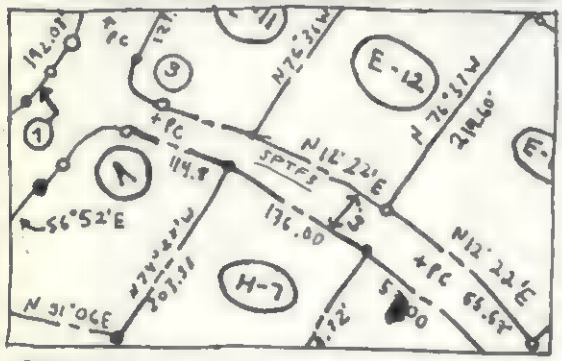



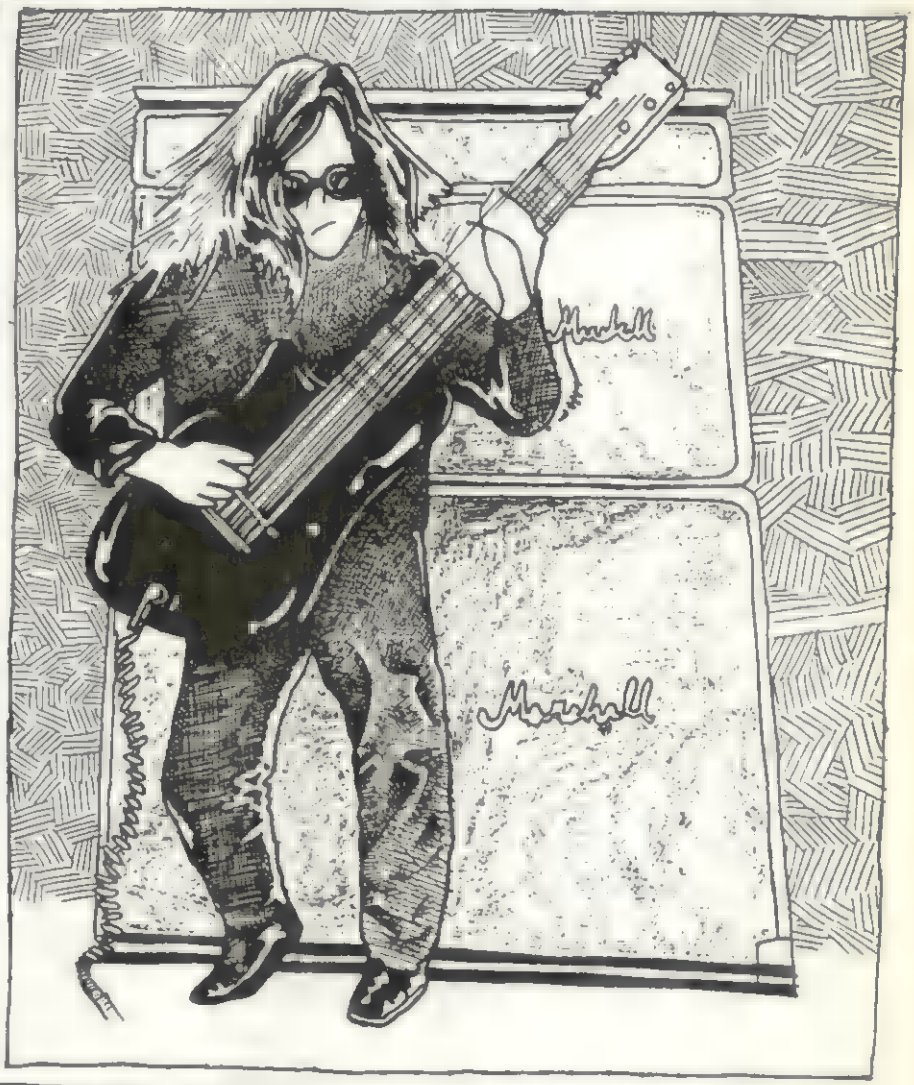



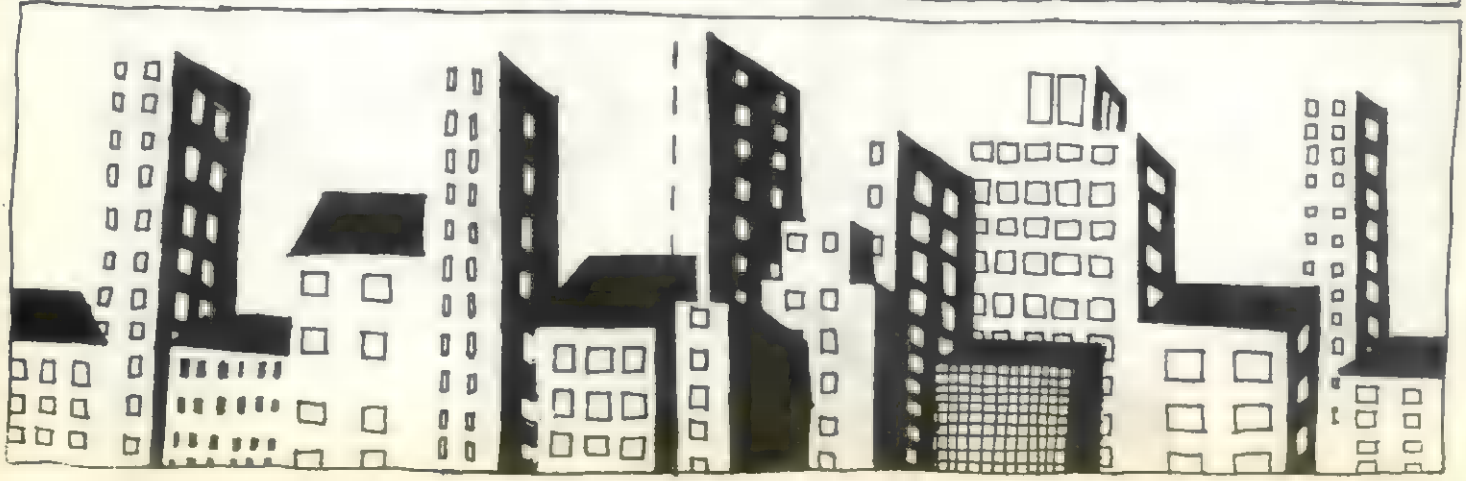
Dick Van Dyke as "Bert The One Man Band" by Monica Ponzek

# KEIJI HAINO



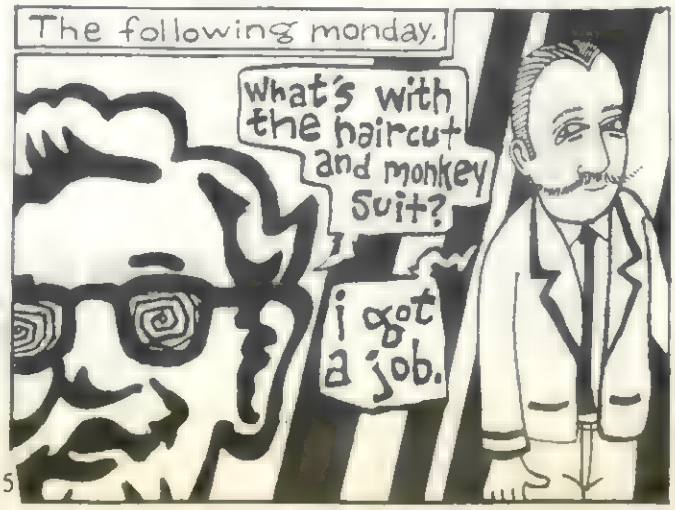

E-12
H-7
N 12°22'E
N 12°22'E
N 91°06E
56°52'E
136.00
114.8
SPTFS

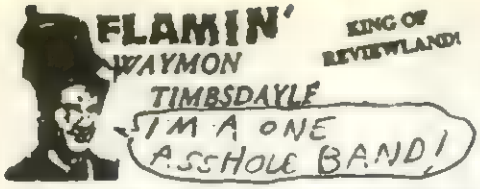

Marshall
Marshall



# COCKFIGHT ROCKERS

99 marcel dejure






**ADZ** "American Steel" (Steel Cage POB 29247 Phila PA 19125) These Post-Adolescents have been making some spirited musical messes for a long time, and this current No-Frills Garage-Punk Rock & Roll album asks the question: why the fuck not? Who can argue with Violence, Godzilla and Nuggets riffs?

**After FX** zine (371 Crossfield Rd King of Prussia, PA 19406) Lotsa reviews for you to use.

**The Agitated** "Go Blue, Go Die" (Smog Veil 316 California Ave. #207 Reno, NV 89506) Ultra-obscuro Cleveland early 80s punk/hardcore. The back cover photo is SO Cleveland, the singer is punked out with a Mohawk (though his short is a bit confusing – like a Charlie Brown shirt with vertical hold problems) but the guitarist and bass player look like your everyday Browns fans. This is some energetic, intense, by-the-numbers punk with great everything including the so-rare –these-days hardcore drumming that's just off yet so appropriate with those exact fills every good hardcore drummer had. Agitational and educational hardcore lessons abound on this release!

**a.i.** "artificial intelligence" (Dreamworks) Asswiggle Illiciter

**Aina** "Bipartite" (Superbad POB 21313 WDC 20009) Barcelonan beatmakers, these guys make cerebral post-punk with nasty Rawk undertones and amazing drumming. It's a real biPAR-TAY!

**Alco-Beat** zine (POB 1363 Madison, WI 53701-1363) Can't be alco-BEAT!

**Ancient Greeks** "The Song Is You" (Flameshovel 1658 N. Milwaukee no. 276 Chicago, IL 60647) If we're talking awesomely intricate, delicately crafted, tastefully quirky brainy-Pop it;s Greeks to me!

**Antiseen** "The Drastic EP/EP Royalty" (T.K.O. 3216W. Cary St. #303 Richmond, VA 23211) Antiseen looked at the rise of 80s Hardcore and realized it didn't have to be the route to dogmatic regimented music, but could actually be a license to make real Rock & Roll uglier than it had even been made before. This CD reissues the first 2 EPs from the mid 80s (they are also being issued as separate 7-inchers) and if you want to hear Jeff Clayton before his voice was muffled by a biker/mountain man beard, grab this slab of evil genius!

**The Ants** "Sparkling Disaster Strategies" (Sickroom POB 47830 Chicago, IL 60647) Antastic! Spellbinding fables that I couldn't follow, but still liked.

**Aprendiz Book 1** comix by Adam Suette (UFA 335 Court St. #16 Brooklyn, NY 11231) The trials of tattoo apprenticeship told in a fluid, straightforward, expressive comix narrative. I'm looking forward to part 2.

**Armstrong** "Dick, the Lion-Hearted" (Owned & Operated POB 36 Ft. Collins CO 80522) Powerful pop played with genuinely strong arms.

**Bad Vibes** "Hate Your Everything" (Steel Cage) Regular music attacked with razor blades and bile until it becomes irregular HateRock. Scares me crooked..

**Bad Astronaut** "Houston: We Have A Drinking Problem" (Honest Don's) Not bad, but not out of this world.

**The Bangs** "Call and Response" (Kill Rock Stars) I don't want to sound like I'm exaggerating, but this is the greatest record ever made.

**Baylies Band** "Suicide Notes from the Underground" (March Is Wasted 494 Church St. New Bedford, MA 02745) Genius mess sound-deconstructions which juxtapose Hitler and Lou Gehrig for [illegible] apparent reason, and then dive into Goth vocals for less apparent reason. Did I mention the word "genius" yet?

**The Benjamin Cartel** "Saltwater" (Break Up POB 15372 Columbus, OH 43215) Yearnful!

**between resistance and community – the long island do-it-yourself punk scene** video (Traffic Violation Box 772 East Setauket NY 11733) A d.i.y. documentary about the Long Island punk scene (bands, zines, spaces, etc.) with right budget (low) with good enough sound to hear a lot of kids deal with (and not deal with) contradictions, schisms and confusion in the scene. And they deal with it with the logic thatonly kids and scene-participants have. The best thing I can say about this is that I didn't love any of the bands but I was rooting for all of them.

**Black Dice** "Beaches and Canyons" (dfarecords.com) This is like crazy birds chirping outside your window 24 hours a day!

**The Black Heart Procession** "amore del tropico" (Touch and Go) Now that Nick Cave has turned onto Neil Diamond we need someone else to make our dark, dramatic story-songs, and these boys, Black of Heart and ready to proceed, jumped all ove r it. This is so eerie it made [illegible] cheery!

**Blackshine** "Soulless & Proud" (SPV) Darkwave RAWK & Roll ugliness that combines the futuristic classicism of Electro-Goth with the beer and pot of Hesher guitar rock.

**Blue Oyster Cult** "E.T.I." Revisited" Munster) For some reason BOC re-recorded all their best songs, studio and live, in 1994 and made them sound exactly like or close to the originals and everything still kicks ass (though I'm confused by the whole thing).

**Blues Roots** (Tomato) This 2-CD set is actually a reissue of a reissue - Poppy Records originally issued this sampler of blues artists from the Arhoolie label in '69. At the time, Poppy (whose stable included Dick Gregory and Townes Van Zandt) had the big-bucks distribution from MGM, and could get these artists in more stores than the miniscule Arhoolie could, [illegible] the deal made sense. Now here it is 2002, and Arhoolie has stayed in business 42 consecutive years. Poppy folded, was revived a few times as Tomato, and although Arhoolie probably has all (or most) of these tunes still available, it's still great having all these recordings in one place. They even threw on a pre-fame R.L. Burnside track that didn't make the original issue! The set is dominated by country-blues guitarists like Burnside, Lightnin' Hopkins, Mance Lipscomb, Fred McDowell, and John Jackson, but urban folk like Earl Hooker and Big Mama Thornton show up as well. There's one track by zydeco king Clifton Chenier. Tomato was even good enough to plug Arhoolie's website in the credits!!

**Bosse Sound** compilation (Dionysus) This is Swedish Punk, hardcore, New Wave comp that covers 1979-1986. Not as good as I would like. I guess they were still so excited about their porn in the 70s that they didn't lay the groundwork for good punk. The better stuff is the New Wavier grooves. I would expect some really [illegible] stuff considering the garage punk new bands, but nothing here really tore into me.

**Bouncing Souls/Anti-Flag** split (BYO) This is the series where two bands split an album, and do some covers of each others songs. Bouncing Souls are put in a weird position, because the songs they cover (An A-F tune and a Cock Sparrer song) kinda make their songwriting look weak. They also perpetrate an oddity: [illegible] Oi! Song with a fadeout! Anti-Flag are such [illegible] n amazing live band that they know how to get their energy across on recording tape, though these are far from their best recordings (the vocals don't have the kinda presence I like in punk). When they cover Bouncing Souls they sound OK, but their Buzzcocks cover is pretty ace.

**The Boy's Star Library** "Sugar&Water" (bumbleBEAR, 540 Oglethorpe Ave. Apt. 506 Athens GA 30606) Little disturbing chunks of loveliness.

**Broken Spindles** (Tiger Style) Electronic Nuevo Wave-o/"Girl I'll House You (on a budget)" soundtrack dance-scapes! He should change the band name to Spindle-rella.

**Buckethead** "Bermuda Triangle" (Catalyst) A fave of the Funkadelic crowd and of both electronics and guitar hero worshipers, Buckethead makes [illegible] strange, dynamic, technically impressive, bizarro tunes that give me the jitters, but it's a jitte r to a beat. Of course, if he wore a bucket on his head and wasn't good I'd still dig him for the bucket alone, but the real magic of the mystery man is that he's the only super-proficient guitar virtuoso who doesn't make boring music! He may be self-indulging his talents but also he indulges his strange obsessions with the joy and wonde rs of robots, amusement parks and mysteries of the world (the album title) in a way that makes his stuff interesting. I love you Bucket head!

**Bügsküll & the big white cloud** (Scratch 726 Richards St. Vancouver, BC V6B 3A4 Canada) Two one man bands making what is apparently a futuristic reinterpertation of whale music in a deliberate ambient electronical ether-scape…that's sometimes bouncy!

**The Bulemics** "Soundtrack To The Apocalypse" (Steel Cage) Made me vomit with joy!

**The Bushmen** "watching neighbours" (Lolipop) Better than Bush (the band and the presidents).

**Cane 141** "Garden tiger moth" (Setanka) Easy, breezy and beautiful.

**Carnivore** soundtrack (Darkstar 1736 Norwood Ave suite G1 Itasca, IL 60143) Apparently this is an 80s style lo-budget horror flick, so they release d this soundtrack with super dated, but super awesome bands like LA Guns, Holland and Slave Driver, not to mention my heroes Cuttlass! A lot of these songs are new, but sound like pure 86!

**The Cassettes** (Lovitt POB 248 Arlington, VA 22210) Strangley psychedelic meandering almost-jam pop without any elements of uncoolness [illegible] would associate with any of that stuff. Really nice effected guitars and sweet 70s singing make for a winner that will stay in my tape deck.

**Chatham** "Something Fell" (Vertical Verve POB 2097 Riverview, MI 48192) Dreamy, and a little creamy.

**The Color Guard** "speech for heated hearts" (SuziBlade 550 Grand St. 3rd Fl. Brooklyn NY 11211) Strange emo and metal inspired Punk-ish Rock with weird, stuttering energy and a skewed sense of Pop aesthetics.

**The Color Red** "Clear" (RCA) Redder than Sammy Hagar!

**Common Rider** "This Is Unity Music" (Hopeless) Uncommonly good! Perky seventeenth Wave Ska inspired sincere message music.

**The Control** "The Forgotten e.p." (Go Kart POB 20 Prince SSt. Station NYC 10012) In the brutal NYHC style, these kids pulp your head with American aggression.

**Marc Copley** "Limited Lifetime Guarantee" (RCA) Cop-acetic.

**Copper Press** magazine POB 1601 Ann Arbor, MI49610) It's a smart people music magazine!

**Cordero** "lamb lost in the city" (Daemon POB 1207 Decatur, GA 30031) Beautiful Countrified Indie Pop meets lovely Latin music and I like the combo. I would go as far as to say that this is enchanting!

**The Cost** "Chimera" (Lookout) Ignore the Cost and you'll pay the price!

**Crank Yankers** "Volume 1" (Comedy Central Records 1775 Broadway New York, NY 10019) The TV show doesn't work for me even though I like puppets, because part of the fun of a crank call is the mental picture the voice of the victim evokes and the double vision of the cranker [illegible] both the person the crankee envisions and our insider vision of him/her as a knowing, giggling wiseass. Well, as a CD this is an exceptional crank call record. Some of the best stuff here is the tech orgasm (really funny), Wu tang trying to get a room [illegible] a Christian-run motel and a playa trying to buy flowers from a conservative florist girl who gets flustered by oral sex questions to the point of near-tears. The fact that professional actors and comedians are doing this actually helps for well conceived gags. Some of the weaker material wouldn't work if Andy Kaufman and Lionel Barrymore was doing it, but there's more hit than miss here.

**The Crush** "Here Is Where I Cross My Fingers" (Adeline 5245 College Ave. #318 Oakland, CA 94618) Crush-worthy! Reminds [illegible] of good music!

**The Cynics** "You've Never Had It Better" b/w Turn Me Loose," "Last Day" b/w Doin' Me In" (Get Hip) I'm becoming less cynical, about the Cynics, as these tracks sound better than when I saw them play 10 years ago. It's absurd for Garage revivalists to become Garage Elder statesmen, but it happened and now we have to look to

Pittsburgh for guru-ism form these cats...new album soon, pilgrims!

**Dag Nasty** "Minority Of One" (Revelation) Adults likely shouldn't do emo. It just sounds ridiculous.

**Cynthia Dall** "sound restore Young Men" (Drag City) Eerily fragile music that gave me the creeps...and I liked the way they crept!

**Dead Brothers** "Day Of The Dead" (Voodoo Rhythm/Little Records) The "funeral orchestra" is back with odd tuba driven punk influenced Crampsy banjo Soul music!

**Devilcake** "I Can't Believe It's Not Satan" (no label) Tastes like Hell and smells like brimstone and cursed my ears damning them to Hades! Devilishly good hard music, with an ugly sluggish nasty pace and a pitchfork in its ass.

**D4** "6Twenty" (Infectious) The best Garage Rock ■ Roll trash band today that doesn't have an "s" at the end of their name!

**Diamond Dogs** "Too Much Is Always Better" (Deaf and Dumb) Swede-Glam that's gloriously Rockin'! So accurately stupid in its 70s recreation that its numbing!

**Ani Difranco** "so much shouting so much laughter" (Righteous Babe) Too much live Ani! A double disc, only ■ or 5 years after her last live album is good in ways but way too much in other ways. I like the thythm of the show, and some of the songs sound great, but it's TOO MUCH ANI!

**DJ's Complete Guide** DVD (Chrome Dreams) I expected this to be a real rip off; most guitar instructional videos were such gyps I couldn't imagine this would be any more than ■ Z grade production. Surprisingly this is ■ English product and they spent some money on graphics and effects, and for a beginner this really goes ove r the DJ basics well. From simple descriptions of the equipment (they even use effects to show how a belt drive differs from a DJ turntable) to mixing techniques, this is well shot and clear. You wont be a DJ after watching it, but you can proceed and be less of ■ sucker as you start at the bottom. Most importantly, the person the DJ is explaining everything to is a super cute English gal in a catholic schoolgirl skirt. Tally ho!

**Don't Be Scared 2** compilation (Fearless) All the bands here have excess energy and a surprising level of professionalism. This is a slick, powerful punk. Plain White T's, Keepsake and Junction 18 were the best.. The only band that really annoyed ■■ was the over nasal Knockout

**Doris Martini** audio zine (POB 7612 Santa Cruz CA 95061) This is a magazine on CD, with interviews, songs, journalism and some comedy sketches. The editing is great, as the spoken bits are concise, professional and well presented. Even when the comedy isn't too funny the production is impressive and it's better than dead NPR comedy...when that stuff falls flat it's embarrassing! I wasn't crazy about the full songs that played (I liked about half of them) but they were easy to skip...as easy as turning ■ page...and the pacing and sequencing was good, so the next track would usually grab me. The medium really worked and I look forward to future issues.

**Dork Magazine** (POB 1008 Mira Loma, CA 91752) Dorkier than ever!

**D+** "Mistake" (K) Spare, scary music that makes me feel like I'm peacefully drowning to death.

**Dreaming Up The Perfect Pop** (Planting Seeds POB 64665 Virginia Beach VA 23467) I honestly didn't like any of the songs on this comp, and I'm trying to be really generous this issue. Even the solid pop stuff here (like Essex green) seemed to be paced wrong.

**The Dream Is Dead** "Letter of Resignation" (What Else? POB 1211 Columbus, IN 47202) Hardcore that ■■■■ its and tears your fucking head(s) off.

**Drown Culture** "My Best Advice For Intergalactic Trading" (Factory R) Electrawesome! Weird keyboard and compute r noises to make you sway and think.

**The Dudley Corporation** "The Lonely World Of..." (Flameshovel) No duds here! Math meets "from the heart."

**El Gato** "We're Birds" (Motherload) El Snooze-o. There's a spirit of originality here, but the results are so precious they have no spine.

**The Enemies** "Seize The day" (Lookout) I'm gonna make Enemies...make Enemies my favorite band, that is! Rocks *and* rolls.

**The Eskimos** "Something Must Be Transmitted Somehow" (Tell Me Later POB 574 Athens, GA 30603) Left me cold. But seriously, folks, this is very pretty but too tame for my tastes. Fans of Americana and pretty folk influences should give it a try.

**Exxon Valdez** "Unreleased Fever By Professional Wankers" (Lollipop 7 imp. Monsegur 13016 Marsielle, France) Hellified insane Rock and Roll trash attack that is greasier than their namesake.

**Fable Factory** "We Won't Rock You" (HHBTM POB 1035 Panama City, FL 32402) Quirky oddity and obliqueness celebrating music that keeps teetering towards Dr. Dementoville and then makes it back to indie legitimacy somehow or another. Nice unusual instrumentation (and unusual instruments) pop up and prevail! Actually did rock me.

**Jimmy Fallon** "The Bathroom Wall" (Dreamworks) 100% laugh free. I could deconstruct why an arrogant, pretty comedian has ■■ chance to ■■ particularly funny, but that would waste too much space. However, I will say that there actually is one really good track on here, a punk song about a snowball fight. As comedy it doesn't mean much, but a s a tune it rules, because a snowball fight is a great idea for a punk song theme.

**A Fistful of Rock n' Roll Vol. 9** (Devil Doll POB 30727 Long Beach, CA 90853) A rough edged Garage trash punk comp with killer dillers from Jackalopes, Hellacoptors, New Bomb Turks, Gargoyles and a couple dozen or so others.

**The Flaming Stars** "Sunset and Void" (Alternative Tentacles)Max and Co. return with more brilliantly catchy and quirky outlaw music that has Honky Tonk, English Pub and University Tavern folks all getting together for a barroom brawl! This sounds like an actual hit record!

**Flash Frames** DVD (MVD/Cult) this is an internet animation sampler and some of the narrative stuff in funny (icebox.com was pretty decent) but a lot is just demos and advertisements showing off techniques that aren't that fun to watch. There's also ■■■ pretty raw ethnic humor on here. Of the music video stuff the best thing is a Todd Rundgren clip. Look for some pot humor, car ads, DJ Spooky, and lotsa sexy cartoon gals.

**The Flippers** "Impromptu Punk A Go Go" (Electroharmonix) Dear Lord, how did you keep a record this good secret for nearly 40 years! Columbian Garage Beat Punk Soul music from 1964-65 including Spanish language (and semi-English) Nuggets and Motown covers. You'll flip for the Flippers!

**The Forgotten** "control me." (BYO) New York Rock & Roll style street punk with some actual pub chant elements and gritty 70s/early 80s absurd authenticness.

**The Forty-Fives** "Fight Dirty" (Yep Roc) Sweet and gritty Rock & Soul with enough hooks to snag those ■■■ walking Chinese fish and enough muscle to reel them in. This is top 40 radio music in a world with any justice!

**The 4-Squares** "steve's hamper" (Quincy Shanks POB 3035 St. Charles, IL 60174) Longtime Chicago-area punk act with some brutal, cheese-grate- on-larynx vocals. Fury!

**Freedom Call** "Eternity" (SPV) Progressive Epic Metal. Is there any other kind?

**Vincent Gallo** "Recordings Of Music For Film" (Warp) Strange rumbling music scored for indie films in the 80s and 90s. For a pretty man he's got ■■■ ugly inside him!

**Garageland** "scorpio righting" (Foodchain) The only thing that I like about this No Depression via New Zealand band is imagining that they say "garage" funny like in the Clash song.

**Gasolheads** "sixty seconds swingers" (Lollipop) Knocked me on my Gas!

**"George Bush, Jr. = Stupid Rich Nitwit"** by Jacob David (POB 3050 Eureka CA 95502) A frighteningly accurate propaganda skewering of US policy.

**GBH** "Ha Ha" (Go Kart POB 20 mPrince St. Station NYC 10012) They sound older but just as rough and nasty as ever and the drumming on this is excellent (in ■ Brit punk excellent way). One of the best new records from ■ old-assed band I've heard in a while.

**Glasseater** (Fearless 13772 Goldenwest St. 545 Westminster CA 92683) Kicks glass! Emo-vocals with crunching KISS-level production makes for a weird but interesting record. I would eat this!

**Goldenboy** "Blue Swan Orchestra" (B-Girl 23852 P.C.H. #614 Malibu CA 90265) Devastatingly precious.

**Gore Gore Girls** "I'm Gonna Get You Yet" b/w "Keep Your Hands Off My Baby" (Get Hip) Faithful and effective Girl Group covers by a groovy Girl Group of the 21st Century.

halo friendlies "GET real" (Tooth and Nail) Melodic all-woman Rock & Roll with some real teenager fun to it., and some beefy production. When the vocalist draws from snotty PopPunk and 60s radio record phrasing this is really fun, but ■■ occasions where she sings like she listened to 90s alternative rock it's not my cup of Starbucks.

**The Haskels** "Taking The City By Storm" EP (no label) Bootleg of the Wisconsin punk legends of poppy, grooving punk. One of the few interracial bands in early punk, these cheeseheads were almost too good for punk – the hesitated funked-up beats of the drummer and the excellent pop songwriting are amazing. If you have a dealer of boots, ge t a fix of this!

**Head Cheese** zine ($5, Peter Hoflich 21-2-206Hinoike-cho Nishinomiya, Hyogo Japan 662-0084) American dude chronicles the Japanese music scene from the underground to J-Pop with good writing and silly comix. Worth the investment for J-fans!

**The Helmut Stein Experience** "on return" b/w "big. Bad feeling" (Butterfly POB 94025 08080 Barcelona Spain) Seductive, sad, Jazzy soul-pop with brassy class and torchy heat!

**The Hexttalls** "Call It A Career" (Shredder POB 2771 San Rafael CA 94912) If you could parody PopPunk (which you can't) this it what you would sound like.

**Hey Mercedes** "the weekend e.p." (Vagrant) Hey is for horses!

**the hi-frequencies** "Teen Regime POB 100167 Pittsburgh, PA 15233) If clean 60s teenage Pop turns you on, this will result in hi-freakin'...*jsi!*

**The High Canadiens** "empty chairs festivity" (Perhaps Transparent) Too much twang in his voice for me to take this serious.

**A History Of Garage and Frat Bands In Memphis Vol 2** (Shangri La POB 40106 Memphis, TN 38174) This is the best comp I got this issue. The highlight here is the tune I've hear d of, but neve r heard, the Goodees "Condition Red," That death rock song (a tune where a teen lover ends up dead) is a great Southern take on the Shangri Las stuff. But also here is Los Angeles Smoke Division's lost psyche classic "Blue green." Other highlights ■■ the Ponees and the Scepters. I really did listen to this CD 20 times.

**Rick Holmstrom** "Hydraulic Groove" (Tone-Cool/Artemis) I want to write a really long treatise to explain why this is a good record, but it's winning formula is pretty simple:

traditional Blues style and content funked up for the dance floor...respectfully! You will ass move to this!

**The Hookers** "God Made Me The Raven" b/w "Rock Bottom" (Get Hip) This opens with Bela Lugosi (I think) reading Poe's "The raven" and then explodes with Garage Punk distilled through N.W.O.B.H.M. Rock! Flip is a brutal eight minute UFO cover!

**The Hunches** "Got Some hate" b/w "Lost Time Frequency" (In The Red) The sound of a thousand pimples popping in explosive succession! A youthful, ugly, punk-trash mess!

**I Farm** "Two Selected Works" (Traffic Violation POB 772 East Ssetauket NY 11733) I like when they get fast and scream like fucking torture victims, but the slower stuff is kinda boring. But this dude is one hell of a fucking shrieker!

**IN DK** "Kill Whitey!" (Go Kart) Really good sounding hardcore that pastes together the better parts of all different kinds of punk from 77-89 or so. It killed this whitey!

**In Flames** "Reroute To Remain" (Nuclear Blast) Dramatic evil story songs and piercing Metalicism!

**Insense** (Dark Reign POB 30666 Long Beach CA 90853) Insipednece.

**The International Vicious Society** compilation (Munster) This is better than a Nuggets or Pebbles or Sin City, or Bloodstains or any other Garage/punk comp because it's inSANE! Ridiculous Garage, Trash, Strip Club, Beat, whatever tracks not from any one region, but from Mexico, Germany, Brazil, Indonesia, France, Iran(!), US of A and even Tahiti, all tied together only by their fucked-up-dedness! Twists and Hully Gullys from countries where you can get stoned for doing that stuff! I love this record, and we're getting married in January!

**Catherine Irwin** "cut yourself a switch" (Thrill Jockey, www.thrilljockey.com) Very traditional Old Time Country (think full length dresses and guitars, with anything vaguely Opry-associated [even those weird stomping dancers] being too slick). Sad and beautiful American music!

**IST** "pokalolo paniola" (inbetweens) IST is short for It'S Terrible.

**Judah Johnson** "Kisses and Interrogation" (Flameshovel) This is one interesting Johnson! Whether its slow and steady or not quite as slow but still steady he makes you feel and makes you think! And isn't that what it's all about?

**Josh White - Society Blues** by Elijah Wald (Routledge, book). For a lot of younger blues fans who weren't around when Josh White (1914-1969) had his day, he's neither here nor there. Remember the episode of *Matlock*, where black saloon pianist Bobby Short was miscast as a blues singer? His voice sounded far too mannered to bring home the blues as we know it. Unfortunately, this is how Josh White sounds to modern ears, and I include myself in that number. His records are usually filed in the blues bins, but to me he always sounded like [redacted] folk singer INTERPRETING the blues, not SINGING it. Yet and still, he carved a niche for himself and did quite well. Regardless of how his music sounds, Josh White the man led an interesting life, and this book by Elijah Wald (issued two years ago, but [redacted] in softcover) is a page turner. As with Paul Robeson (and Sammy Davis, Jr.), White was the type of proud black man that refused to, as they would say, "stay sixties. Josh was seen [redacted] a folkie anachronism, still singing old warhorses like "One Meat Ball" while the college folk crowd - previously his lifeline - gravitated towards down-home blues and later, folk-rock. While the author plays up the odd schisms and anachronisms in his subject's life and music, he never portrays Josh as being bitter. Even in the fifties, somebody like a Josh White didn't fit neatly into anybody's idea of what a black performer should be, but instead of trying [redacted] fit into an established category, he saw the possibilities, invented a slot of his own and still got ahead. In that way, he forecasted every ambitious black musician who refused to go with the tide, from Sam Cooke to Jimi Hendrix to Taj Mahal to any of the black punk rockers featured in Roctober two issues ago. This book does a good job of capturing Josh's spirit.

**Kaotične Duse** "Zauvijek" (Slusaj Najglasnije Records, Teskovec 27c 10090 Zagreb Croatia) Powerful punk!

**Kid Sniper** "landlocked" (Champion POB 86003 670 Bloor St. W. Toronto, ONT Canada M6G 1L0) I kid you not, he shot me in the intellect. Quirky prettiness with a voice as flat as the Midwestern landscape and drumming as craggly as an Alaskan mountain.

**Rilo Kiley** "The Execution Of All Things" (Saddle Creek POB 8554 Omaha NE 68108) Riles you up with really gentle but jarring songwriting and intriguing vocals.

**Kingsauce** "Please Don't Change The Channel" (HHBTM) Nice songs about nice things like candy and puppets! Bubblegum filtered throughTV theme songs and jingles and weirdo novelty pop records from 1971.This person is trying to be cute and funny, and that usually doesn't work, but here it's spot on. This person should be *making* TV theme songs!

**The Krays** "A Time For Action" (TKO) Action indeed! Supercharged bar punk with a bit of melody and a bout of ugly!

**Kreature Comforts – Low Life Guide To Memphis** ($3, Shangri La POB 40106 Memphis TN 38174) A crucial companion book for any visit to BBQ/Elvis/Soul City. Seriously, if you are going to go to Memphis YOU NEED THIS!

**Ladytron** "light & magic" (Emperor Norton 102 Robinson Street LA, CA 90026) Electronic robot rock that makes the 1984 look like 1981, this is going to conquer you like *War Of The Worlds*. I can't stop listening to their genius track "true mathematics," it sounds bette r than the rapper True Mathematics!

**Lambs** "Random Radio" (Devil Doll POB 30727 Long Beach, CA 90853) Slaughtered [redacted] for my mutton! Mean rock!

**La Musica Della Mafia** "Il Canto Di Malavita" (Pias) I'm not sure exactly what this is despite reading the press kit through 10 times. Apparently these are the traditional songs beloved by mafia of yore in Italy. Whatever the deal, this is a really nice CD to listen to, Italian crime songs that are beautiful and sincere and very moody. You can really relax and contemplate with this stuff playing. It's the ancient Blues and its worth a listen.

**Latterman** "turn up the punk, we'll be singing" (traffic violation) These dudes really love D.I.Y. punk! And they earnestly strain to sing and play you why!

**Les Slow Slushy Boys** "chantent encore en francais" (Butterfly) French smarmy Soul that slinks and oozes with so much Parisian seductiveness that it gave me *Le Clap*.

**Living Sacrifice** "Conceived In Fire" (Solidstate) Eloquently brutal!

**LMP** "meeting up and making friends" (Polyholiday POB 305 Evanston, IL 60204) This is my favorite record because its short, funny and you can listen to it 500 times without getting sick of it. One song is from a fake 80s teen monster movie called "Ghosts n Goblins" and includes spot-on samples of dialogue from that flick. Every song is a different perfect distillation of something in Pop music from 1971 to 1994 . The L stands for I *Love* it!

**Loose Change** "God Save The Scene" (Out Off Step POB 509 Vineberg CA 95487) Don't ever change! Generic, but solid, all ages show punk-esque music.

**Mad At Gravity** "Resonance" (ArtistDirect) I'm mad at myself for leaving this stomach churning music in my CD deck as long as I did.

**matt pond PA** "The Nature Of Maps" Polyvinyl POB 7140 Champaign IL 61826-7140) Lovely sprawling...and from the *heart*!

**Magnum** "Breath Of Life" (SPV) British Drama Metal with arty pretensions and farty retentions.

**Doug Martsch** "now you know" (Warner Brothers) Built To Spill solo project that is Built To Make You Laugh and Make You Cry! Eeerie slide guitar and stränge vocals create some genuinely weird Blues.

**Maximillian Colby** "Discography" Lovitt POB 248 Arlington, VA 22210) I never heard of them (this is a retrospective of a band from the mid 90s who broke up when a member died) but I can see why folks dug them. Pretty, richly textured smart-rock with all that structural stuff the emos and math folks dig. Good song titles, too.

**mclusky** "mclusky does dallas" (too pure) Hilarious, manic, absurdist desperation punk. You will have to dig this record!

**Mecca Normal** "The Family Swan" (Kill Rock Stars) Jean Smith has [redacted] kinda magic enchantress affect-your-spine voice, and this spare beautifully recorded album showcases it perfectly. My spine is still jiggling.

**Medication** "Prince Valium" (Locomotive 18344 Oxnard St. ste. 101 Tarzana CA 91356) Really bad, but funny bad...you will enjoy listening to this more than Rap Metal or Puddle of Mudddd.

**Paul Melancon** "Camera Obscura" (Daemon POB 1207 Decatur, GA 30031) Mellow Power Pop perfection.

**Meshuggah** "Nothing" (Uclear Blast) You'd think an extreme Metal band named after aYiddish word would be the Headbanging Mickey Katz or something, but they are actually one of the best heavy bands out there, a favorite amongst your fave Metal musicians. This new one is epic and awesome!

**Miodrazi** "Krakatau" (Slusaj Naiglasnije!) Lo fi Funk Metal with grooves and ooze.

**The Mishaps** "Get Away Volume" (Scissor POB 206512 New haven, CT 06520) They are singing poppy punky music with girls, but really serious issues about the particular girls in the songs. That's kinda new.

**Moistboyz** "III" (Ipecac POB 1197 Alameda CA 94501) Made me moister than I expected. Manly and unhumanly at the same time.

**Jerzee Monet** "love & war" (Dreamworks) Highly produced New Soul with a Hip hopishness to it and a generic positivity vein running through it. She has good range and should sing more, lotsa unnecessary talking intros and asides on this thing.

**the monks** "Let's Start A Beat," + tribute single (Munster) The monks reunion concert in New York a few years back was released on CD in the US, but this deluxe vinyl edition makes it sound even better. They may not have been as tight as in the 60s, but their material and talent was so together that the genius that made the monks the spiritual fathers of punk shone through. I love listening to this and even if you weren't there you could dig it by vibing to this vinyl. Also look for the four-band monks tribute 7" out of Spain 9with monk Eddie liner notes), further proof that their material was strong.

**morella's forest** "tiny lights of heaven" (Big Beef POB 303 WBB Dayton OH 45409) A forest full of joy!

**Mummydogs** (Frontier POB 22 Sun Valley, CA 91353) Crumbly countrified bar rock with melodies and attitudes and melancholies thrown inn when it seems appropriate.

**My Fat Irish Ass** zine (pob 65391 WDC 20035) Phat. And Irish.

**Naelic Wonk** "D EMO D" (Slusaj Naiglasnije!) Rap Metal [redacted] bad as all Rap Metal.

**Nasty On** "Citysick" (Stutter) So Rock [redacted] Roll I did the Nasty On the jewel case!

**Willie Heath Neal & the Damned Old Opry** "unknown" (Cargo) Yecch. Fake twang.

**Near Miss** "The Gentle Art Of Making Enemies" (Fearless 13772 Goldenwest St. #545 Westminster, CA 92683) A Near Miss isn't as good as a mile, it's BETTER!

**Neurotic Swingers** "What's your Definition Of Underground?" (Lollipop) French vomit-punk NYC bowery

bar Rawk & Roll.Would make Johnny proud. If he wasn't passed out. Or dead.

**The New Creatures** "present MediaBrainwash" "penelope flowers" (Smog Veil) All I knew about this band was that some Guided By Voices guy was in it, but now that I've heard everything they ever recorded (I would go as far as to say that these two releases comprise more than they ever recorded) I LOVE 'em! A teenage band with a song, "I Hate Newscasters" is singing my theme music! They formed kinda pre-hardcore, and the band is a little more controlled than their speedy brethren (though they seem to have dug T.SO.L.) and their messages really seem more coherent by virtue of discernible lyrics. On the second disc they grow up (it goes to 1988) and get kinda rockish on guitar and apparently play in shorts. Both are good, but the "Media Brainwash" CD is great and intense, the "Penelope Flowers" is too mature.

**Norma Jean** "Bless The Martyr and Kiss The Child" (SolidState) Devastating horrifying brutal Mathematical hardcore with Frankenstein vocals!

**Dick O'Braz** "Zed" (Slusaj Naiglasnije!)New York style 80s Hardcore turned uglier and older.

**Orangu-Tones** "Introducing The Simian Sounds Of..." (Wormtone 3837 King St. Denver CO 80211) The house frat band at Eata Kega Bananas lets loose with some saxual harassment and date ape drugs! Lotsa songs about beer. But just as many about actual monkey s!

**Off By One** (LMC 4570 Executive Dr. suite 430 SD, CA 92121) Super slick commercial PopPunk that's catchy if it doesn't annoy you (and it will).

**ORB** "In My Mind" (orbtheband.net) Rock that's new yet classic, as in Classic Rock! Orb-tastic music for Dead fans and old school rock lovers.

**Ian Paice** "not for the pro's" DVD (Thames) Deep Purple's drummer hosts the best drum clinic video I've ever seen. Not being particularly god at the drums I can't vouch for his teaching techniques, but this video opens with Paice going to Japan to show how they make the drums, going to the cymbal factory and showing a cymbal testing machine and showing some real recording sessions at Abbey Road. The clinic session is really informal and fun, and he knows what he's doing when it comes to everything except picking out sunglasses! This also has a bonus CD of Paice an dpals kicking out jams!

**Panic** (Bridge Nine POB 990052 Boston, MA 02199) Driving hardcore muzak to pipe into your panic room.

**The Pattern** "Real Feelness" (Lookout) Rock & Soul junk with som, nasty jangle and sone genuine as-kick.

**Peaches** "The Teaches Oof Peaches" 2XCD (XL) Read all about peaches in our Encyclopedia this issue, and know that you should be excited by the domestic release of her album, especially since it will include a bunch of bonus tracks, including a cover of Berlin's "Sex" and crazy remixes and video stuff. "The Teaches of Peaches" will school you nastily, you will understand why motherfuckers want to get with her, lay with her, love with her!

**Places To Park** "Better Sights Were Set" (Volcom 1740 Monrovia Ave Costa Mesa, CA 92627) Music to go "parking" and then a hook handed guy attacks!

**Plea For Peace- Take Action** (Sub City/Hopeless) Hopeline benefit CD with stellar tracks by superstar acts. The Bratmobile, Selby Tigers, Atom and His Package and AFI songs are really excellent. Pop Punk, Hardcore and garagey stuff are well represented with Emo (thankfully)getting short sheeted, thus making this a fun sampler and a great deal.

**Pony Club** "Home Truths" (Setenta) Apparently this is by a genius.

**Lou Profa** "Rock Be-Car" "Soul Music" (Slusaj Naiglasnije!) The Croatian Bob Dylan – acoustic and electric!

**PTBH!** Zine ($1, POB 30785 Seattle WA 98103) Travels with PTBH!-sy! This tour-o'-the-land-zine is a trip!

**Q and not U** "Different Damage" (Dischord) Quaint and Not Unpleasant! Strange upbeat little slices of music pie.

**The Quails** "Atmosphere" (Inconvenient) All hail the Quails! Pleasant but profound scaled down cool-out rock & roll.

**The Quill** "Voodoo Caravan" (SPV) This stoner rock is made from the stone-type Magma Generica.

**Quincy Shanks Sampler #4** (Quincy Shanks) Shanked me punkedly! 4-Squares are the best band on this CD, but I like the Hitmen and Tricky Dick too.

**The Race** "the perfect gift" (Flameshovel) This is a race where everyone loses!

**Rancid Vat** "The Cheesesteak Years" (Steel Cage POB 29247 Philadelphia PA 19125) Ugly, hickory smoked BBQ, beer and vomit soaked Trash RAWK. This shit is just good and funny and ugly (I know I already said "ugly," but this shit is FUGly, it deserves repetition) .

**Ray Makers** "Phantom third Channel" (Transistor) Sweet electronic dance music with a nice balance of old school robotic soul-lessness and old school dance floor soulfulness. Android disco dream music!

**Reaching Forward** "Burning The Lies" (Bridge Nine) These dudes are actually ReachingBackward to every hardcore record they had when they were13, but that's a good thing. Nice bass playing.

**Reasonseven** (Smog Veil) I'm pretty loyal to this label, but this sounds bad, too bad to even describe.

**Reckless Bastards** (c/o Alan Wright 1011 Boren Ave. #114 Seattle WA 98104) Trashy rock so reckless it wrecked my rectum...cause it made, me shit a brick it was so good!

**Reigning Sound** "Time Bomb High School" (In The Red) Real-live Memphis music only somewhat Chilton-ized and still barbecue-sauce-esque in flavor.

**REO Speedwagon** "Real Artist Working" DVD (Hollywood Music Store) This series shows artists rehearsing and preparing for performances, and features interviews with the musicians. I liked the Chicago edition better even though the interviews and production was inferior just because their orchestration was more interesting, but this is well crafted, really weaving in and out of the live performance footage with interviews with the different musicians explaining their gear and techniques and roles in the band. Fans of the act will dig the concert footage.

**Retail Whore** zine ($1, c/o K. Raz POB 688 Evanston, IL 60204) My fave personal zine –you should read it.

**Rock City** "Novi Sad" (Slusaj Naiglasnije!) A massive rock-til-you-drop comp. Best bands: Dogz, Hoppers and Martians!

**Rose Tattoo** "Pain" (SPV) Explain to me why the best Southern Boogie rock album this year ain't from the American South but from freakin' Australia? I guess AC/DC helps fuel these vets to keep on boogie'n but this is just some real rawk! The only "Pain" was eventually having to put a different CD in the tray.

**Rotten Apples** "Real Tuff (Durable Plastic)" (Empty POB 12034 Seattle WA 98102) Dejha is a frontwoman who can really belt out some nasty, authentic, soulful Rock & Roll, and can even sing too! This is a great Rock & Roll album with some catchy stuff that I wish fit into a radio format, cause I would like to hear this coming out of people's cars..

**The Rutabega** "cobus green" (Johann's Face POB 479164 Chicago IL 60647) I thought this would be funnier with a name like "rutabega" but instead this is some kinda smart people music with this weird changing-channels-on-a-shortwave-from-outer-space vibe. Quiet and unnerving. Unnervingly quiet, I suppose.

**Safety In Numbers** "build and structure" (Triple Crown 331 West 57th St. #472 NYC 10019) This made my stomach acid reflux. This curdled my sensibilities.

**The Scientists** "Blood Red River," "The Human Jukebox 1984-86" (Munster) Amazing retrospectives from Australia's Cramps, rockers who somehow made better American Southern rock than any Georgians in the early 80s. ,This is really good stuff that got Kim Salmon on the track that served Trash music fans well during the 80s and 90s. These are well constructed, really exciting releases you should jump all over.

**Schmrtz Teatar** "Dvoglava Bebe" (Slusaj Naiglasnije!) Quirky odd No Wave pop punk theatrical strangeness!

**Secret Weapons of Kung Fu** DVD (Kung Fu) Videos by some of your fave punky acts, including a Vandals cartoon and some funny Ozma clips. I'm not convinced the Ataris are as cute as they should be to be so popular and their videos didn't help. There's more extras on here than on a James Bond DVD!

**Shadows Fall** "The Art of Balance" Century) Super explosive Brutal Metal-Punk-Metal hybrid so ugly it's beautiful.

**Shakedowns** "Move!" (Morphius) Code for bands that play punked-out, straight-up Garage-influenced Rock & Roll: an "S" at the end of the band name. You got your Hives and Makers and Strokes and Striper and all that stuff. So to make a band even rocker have an "S" at both ends! This band rocks so much it should have S's all the fuck over!

**Bree Sharp** "More BS" (Ahisma) This couldn't sound more like Sheryl Crow, except that some of the songs are better than some of the Sheryl Crow songs.

**Shielded By Death Vol. 1: Busted At The Lit** (Dionysus) 10 years of Connecticut bands rocking out from '77 til '86. I was surprised to know some of the acts (I have Foreign Objects and Pajama Slave Dancers records) but I was, of course, more pleased with new discoveries. The Malarians have some embarrassingly good raw bar punk tracks here, and Dee Stroy The Band had a song as good as their name. Everyone in CT it seems was more likely to become the Romantics than Black Flag, but they all were making some righteous crappy American classics, and most of this is shitty sounding because that's the natural order!

**Shipwreck Day** compilation (Knw-yr-own) 1717 Commercial Ave. Anacortes WA 98221) A comp where all the band sound different! Karl Bleu chased away my blues, The Blow blew me away, Sandman gave me a dream and the Skinless Antidragons...were really good too!

**Sick Of It All** "Live In A Dive" (Fat) Pounding live Bar hardcore that loses something without the jumping. This series of live albums with comic books has now sunk to a new comic low, as this boring non-rock themed mystical heroic *KISS Psycho Circus*-esqueslab of nothing comic is as far from punk as can be.

**John Sinclair** "Fattening Frogs For Shakes" (Okra-Tone/Rooster) Andre Williams produced and tight Blues band backed, the legendary John Sinclair (MC5 manager, White Panther, blues journalist) actually just gives history legends on Blues icons here while a band wails behind him. I would expect to hate it and think it was corny or awkward, but I guess this dude really knows his Blues, because he speaks these dynamic stories in perfect marriage to the music and this is a sincerely educational and entertaining joint . I really love listening to this, and I feel like even the stories I knew are more alive after hearing them acted out by Sinclair.

**Skylab** "Side Effects" (ColurSound) This sounds like U2 if they were young now.

**Sleater-Kinney** "One Beat" (Kill Rock Stars) The fact that so many people like this so much must mean people are getting smarter, because this is undeniably good and fun (and theatrical and expressive and daring) but I don't think its easy. Yet people are taking to it in droves. Bravo, people!

**Slow Jets** "Good Morning, Stars" (Morphius POB 13474 Baltimore, MD 21203) Jetted to the top of my love list! Pretty music with more pops than a jar of Orville Redenbacher. And more jangles.

**Songs From The Penalty Box** comp (Tooth and Nail) A hearty comp, chock full tracks from mostly bands I'm neutral towards, but a few by awesome acts. The Blamed, Slick Shoes and Hangnail are the standouts here. And Dogwood is a jarringly powerful act!

**Sonic Youth+i.c.p.+the ex** "in the fishtank" (Konkurrent) this is the series where they leave musicians in a studio and encourage improvisation and unusual collaboration. It would be a massively unusual collaboration if i.c.p. was the Insane Clown Posse (I think they have different politics than the Ex) but alas, it's a Dutch jazz act. The results here are Out and Free and actually kind of humorous, but in many ways pretty

by the numbers improv jazz (if I'm allowed to say that). I would much rather have heard Jim O'Rourke get in a fistfight with that fat Insane Clown.

**The Sonics** "Fire and Ice" (Munster) Remarkably, Munster found some boring assed rare/unreleased Sonics tracks. Who ever heard of shitty Sonics records?

**Sparta** "Wiretap Scars" (Dreamworks) Dreamy...and they're on dremaworks! That works!

**Speedbuggy USA** "Round Up" (Cargo) Falls somewhere between a Country and Western minstrel show and music that makes you happy to be in a bar.

**Spock's Beard** "Snow" (Metal Blade) A truly awful record.

**The Springfields** (Morphius) Ridiculpusly fast and stupid punk! If they stay this good the tables will turn and Britney Spears will wan tto fuck them!

**Statler and Waldorf** "Kancergeno" (Slusaj Naiglasnije!) Scientific rock experiments that yield ominous results.

**The Standard** "August" (Touch and Go) I keep waiting for the song to start. This is too subtle for my damaged sensibilities, I fear.

**Striking Distance** "The Fuse Is Lit" (Bridge Nine POB 990052 Boston, MA 02199) Scrambling, nasty Hardcore that manages to make every h/c cliché work (again). CD includes gloriously bad sounding live CBGBs show.

**The Styrenes** "it's still artastic" (ROIR POB 501 Prince Street Station NYC 10012) Much (and I'm exaggerating with that word) discussed but little heard Cleveland "super" group (Electric Eels, Pere Ubu, Pagans members) released on an unsuspecting world with dozens of truly twisted tracks. This is music from some kind of children's show that you wouldn't let your kids watch. "Drano In Your Veins" is genuinely excellent!

**Sublime** "Live 94-96" DVD (MVD) Sublime was a band that was popular because they wrote songs that were better than their peers' songs and their fans knew that and were loyal. Thus, a live video is kind of exciting because you get to see interaction between band and fans. These are very pro (though not slick) shoots (no shaky one camera deals here) so this is an easy to watch video. Mind you, they weren't a dynamic band on stage, but they gave the fans what they wanted, and this should please everyone who never got to go to a show.

**Sugarcult** "Start Static" (Ultimatum) Catchy cavity-core! The closest to the Archies of all the Pop fake-Punk acts yet! And that's a good thing.

**Sve u Ivi** (Slusaj Naiglasnije!) The soundtrack to the best video game ever.

**The Swamp Rats** "Louie Louie" b/w ""Psycho" (Get Hip) Raw archival garage punk doing the ultimate raw, archival garage punk tune and more! Pittsburgh rocks!

**System Of A Down** "Psycho Messiahs" DVD (Chrome Dreams) There's two kinds of "unauthorized" biographies. The kids where you have found the truth through such hard work that what you know the subject can't own up to...and the cheapo knockoff where you don't know anything not available through a five minute Google search. This is so much the latte r that it's ridiculous! System is so unique and there music and act is so one-of-a-kind that to try to do something like this without the rights to any actual music just doesn't work. You can't fake their vibe.

**Tackle Happy –The Origins Of Puppetry of the Penis** DVD (VSC) Puppetry of the penis is really funny and very interesting and like Brian Picollo, I love it and I want you to love it too. Basically these dudes make little penis sculptures with their parts, turning their balls and shafts into different animals and foods and animated creatures. They give very non-sexual concerts to mostly women who think it's hilarious and audiences always seem to understand and dig it. This is a tour documentary of their first attempt to spread penis puppet gospel They eventually became internationally successful at it, but their first jaunt across their homeland (Australia) had them meet with a lot of obstacles to their art form. The same thing happened to Galileo and Van Gogh, of course, but not with big malleable penises (to my knowledge). This is really an excellent production, and I look forward to the sequal (where they cast replacement puppeteers).

**Ten Grand** "the comprehensive list of everyone who has ever done anything wrong to us" (sickroom POB 47830 Chicago IL 60647) Ugly cacophonous music that is amazingly controlled and almost quiet and neat, considering the desperation. They actually do list their enemies on the record.

**The Me Decade** "Gentrification Is theft" (POB 803278 Chicago, IL 60680-3278) Pretty melodies and Americana sounding Pop with the kind of earnest nasal voice that wins nerdy fan loyalty. The Me Generation should be able to draw fans of Bloodshot Records and Weezer and Violent Femmes, and I hope they do.

**Themselves** "the no music" (anticon) Anticon collective members do some rap-bient things that don't exactly groove or rock the house but do jellify your brain to rhyme.

**Thirty-two Frames** (Revelation) Structural Revelation punk meets Southern -themed, Southern-influenced, Rock-knowledgeable Rock.

**Torpedo Magazine** (OPOB 35070 Syracuse, NY 13235) A new rock mag that has the gusto to do interviews with questions like, "Why do you rock so hard?" Seriously, if an artist can't answer that then I'm not reading the interview! Very nice skewed Rock & Roll journalism here.

**Toxic Narcotic** "We're All Doomed" (Go Kart) Put gin, vodka, malt liquour, vomit and your head in a blender and this is the result.

**Trans Am** 'Extremixxx" (Thrill Jockey) Snazzy remixes of a super-snazzified record. The best thing here is Jonathan K's "Cold Wra" remix with all these tap dance drum machine sounds and robot voices.

**Frank Tribes** (Sen 8305 W. Berwyn Chicago IL 60656) Frank Tribes lays down some frank vibes. Twangafied Pop with absurdly fun production.

**Tsunami Bomb** "The Ultimate Escape" (Kung Fu) Powerful sing along upbeat punk with great vocals. Actually is "the Bomb."

**25 Suaves** "1938" (Bulb 4509 Hunt Rd. Adrian MI 49221) DJ party Girl is a drumming secret weapon and Mr. V is a guitar monster who knows how to howl. This gave me party disease! You aren't actually going to hear a better record than this today, so why not get this one!

**Twenty Years Of Dischord** (Dischord) I was really dedicate d to trying to thoroughly review this but it's overwhelming! Over 70 tracks, including unreleased Teen Idles, S.O.A. Youth Brigade and Void, a thick book with every band's bio, great pictures, and beautiful design throughout. I want to talk about what makes Dischord special, but I am just overwhelmed and I haven't been able to absorb all this material yet. I'm sure whatever they charge for this will be fair, and it's a super-worthwhile purchase. That's all I can say now.

**Twinkle** "Golden Lights" Special Edition (RPM) I LOVE Twinkle and everything I said previously about this CD (enchanted by her bold teenage songwriting, including a bad rock star boyfriend tune and a Serge penned naughty track) when first released is only doubled when a video clip and more tracks (including a 1980s song!)! Whew! Twinkle on, m'lady.

**two loons for tea** "Looking For Landmarks" (Sarathan 1717 Taylor Avenue North Seattle, WA 98109) Adult contemporary ambient groove-scapes. Oddly pleasant vocals over genuinely eerie ethereal tracks.

**UHF** "If It Was Easy" (Second Story POB 82903 Portland, OR 97282) Ultragenius Human-Pop Fables!

**The Vacancies** "Gutpunch" (Smog Veil) Brilliantly simple rocket-fuel and diesel fume NY Johnny Thunders punk (or perhaps I should say Ohio Stiv punk, as these kids are from Rock & Roll Hall Of Fame city) that sounds exactly like Rock and Roll!

**The Vandals** "Internet Dating Superstuds" (Kung Fu) Vandaliphic! Goddam is that guy good at drumming, or what? Can humans do drumfills that fast? This is one Pop Punk band that even Power Punk purists can appreciate. And, damn, that *drumming*! Plus, this really sounds like a fast version of the Archies.

**Venus** magazine (POB 101076 Chicago, IL 60610) This magazine themed around women in arts (especially music) has been getting better and more interesting to read as it has grown because unlike other zines gone magazine it has become more pro but not more slick, and definitely not relying on women's fashion mag as a model . The latest issue has a great piece with Yoko One, really fun (and informal) writing, exceptional visuals (illustrations and photography) and a lot of humor.

**The Visible Men** "in socks mode" (Dang n Dung/Leisure King) The cover art made me think of Sparks, but the music inside sounds like low key Wings meets XTC meets some genius in a piano bar making brilliant music masked in pop standards.

**Viva Death** (Vagrant) A dark cloud of rock plague!

**VON LMO** "Tranceform (Future Language)" deluxe super bonus 220 gram vinyl double LP (Munster) We've already raved not long ago about VON LMO's brilliant early 80s LP, reissued on CD in the US late last millennium, but now Munster has upped every ante by re-rereleasing it with a full album's worth of bonus material from 1972-1982, including a super-long super-twisted take on "Purple Haze." If you don't know, VON LMO is from outer space, or something along these lines, and his music marries No Wave free-jazz freakouts with New Wave robot music, punk absurdity and VON LMO singing, which is INTENSE and desperate and very controlled and convincing. This massive record (which includes liner notes ofMr. LMO telling his entire life story, including first word, and a shoutout to Weasel Walter) is too too much and cannot be passed by. Descriptions CANNOT suffice.

**Warsawpack** "Gross Domestic Product" (G7 POB 27006, 360 Main Street Concourse Winnipeg, MB R3C 4T3 Canada) Interesting Jazzy music and coherent thoughtful messages marred by vocals that sometimes goes into generic spoken word cadence phrasing (Nikki Giovanni and the Last Poets aren't the only models for vocal structure, people). Still powerful, though.

**War Solution** (Slusaj Naiglasnije!) Attacked me!

**Weird War** (Drag City) Desperate, festering music! 70s AM pop filtered through 70s strains of syphilis.

**Wretch Like Me** "I Am Become Death" (Owned & Operated) The cover art looked like it would be some Revelation type serious band or some clinical take on Black Metal, but this was actual Rock & Roll you can drive around to and appreciate youth and alcohol with. Link Wray homage included.

**Jaguar Wright**, live at Navy Pier Skyline Stage. I don't know why people assume "alternative soul" is code for "watered-down black music"...if white kids can reject the boy-band scene for, say, the White Stripes, why can't black audiences do the equivalent? Of course, some of these "neo-soul" types might as well be Ashanti with dreads and a P.C. agenda (hello, Alicia Keys), but there's always crap on both sides of the fence. Jaguar Wright is one of the better performers from this scene, having worked with the Roots and Maxwell before recording her first album, *Denials, Delusions & Decisions*. Her whole presentation is totally organic - while the band vamps behind her, Wright casually strolled out on stage sipping something from a mug, as if it were a soundcheck. She then started ad-libbing Chaka Khan-isms like a soul singer jazzing up the National Anthem. At various points during the show, she'd riff like a post hip-hop Sarah Vaughn or cut a GREAT Minnie Riperton falsetto. This kind of earthy showboating would sabotage another performer's show, but it's a funky good time with The Jag.

**Yesterday's Kids** "Can't Hear Nothin'" (Panic Button) The youth of today need to hear Yesterday's Kids for the sake of the children of tomorrow! Reminds me of the Minneapolis scene from the 80s mixed with the fantasy Eddie and the Cruisers era.

**Your Scene Sucks** comp (Go Kart) A hardcore comp that pretends that comps still matter like they did in the 80s. Fave raves? Jedi 5, Kill Your Idols, Ensign and C.R..

**Zao** "Parade Of Chaos" (Solidstate) Zowie! This is rough!

**THE CHERRY VALENCE "Riffin'" LP/CD** high voltage, hot n' heavy sophomore slab...a 10-song Riff Rock Revival! ES1286

**IMMORTAL LEE COUNTY KILLERS & SOLEDAD BROTHERS ON TOUR NOW!!**

ATTN STORES: Estrus is distributed by Touch And Go Records...call 773-388-8888

ESTRUS!

write for our FREE mind-numbing catalog o' crap today!

P.O. Box 2125 Bellingham, WA. 98227-2125 U.S.A.

web-heads check: www.estrus.com

**SOLEDAD BROTHERS "Steal Your Soul and Dare Your Spirit to Move" LP/CD ES1289**

**V/A: THE ESTRUS DOUBLE DYNOMITE SAMPLER VOL. 3 CD** 10 Bands, 20 tracks, $5.98ppd in USA ES1288

**TOTAL SOUND GROUP DIRECT ACTION COMMI TTE "...Our Schedule Is Change" LP/CD ES1283**

**GAS HUFFER "The Rest of Us" LP/CD** fourteen primo Hutt-Rock throwdowns ES1287

**ALSO OUT NOW:** THE DIPLOMATS OF SOLID SOUND "Pork Chop" 7" EP, SUGAR SHACK "Spinning Wheels" CD, THE INSOMNIACS "MaryAnne Lightly" 7", MOONEY SUZUKI "Hot Shitter" 7", FEDERATION X "American Folk Horror", ILCK "The Essential Fucked Up Blues" LP/CD **IN THE WORKS:** THUNDERCRACK "The Crack" CD, THE VON ZIPPERS LP/CD, IMMORTAL LEE COUNTY KILLERS II "Love Is A Charm of Powerful Trouble" LP/CD, THE MISTREATERS LP/CD and MORE! **PRICES: $10.98 LP's and EP's / $12.98 CD's / $4.98 7" Singles post paid in U.S.A.**

**ON TOUR:** CHERRY VALENCE, FEDERATION X, ILCK AND SOLEDAD BROTHERS check website for details!

# BOYSETSFIRE

## LIVE FOR TODAY

## NEW EP: OUT NOW

INCLUDES 4 NEW SONGS + LIVE TRACKS

BOYSETSFIRE.COM

ON TOUR NOW

Wind-up
Developing Career Artists

© 2002 Wind-up Entertainment, Inc.

STUDIO TRACKS: [illegible] LIVE TRACKS: [illegible]